



GRAPHIC
ILLUSTRATIONS
OF
HOGARTH.

IRELAND.



VOL. I.



1793





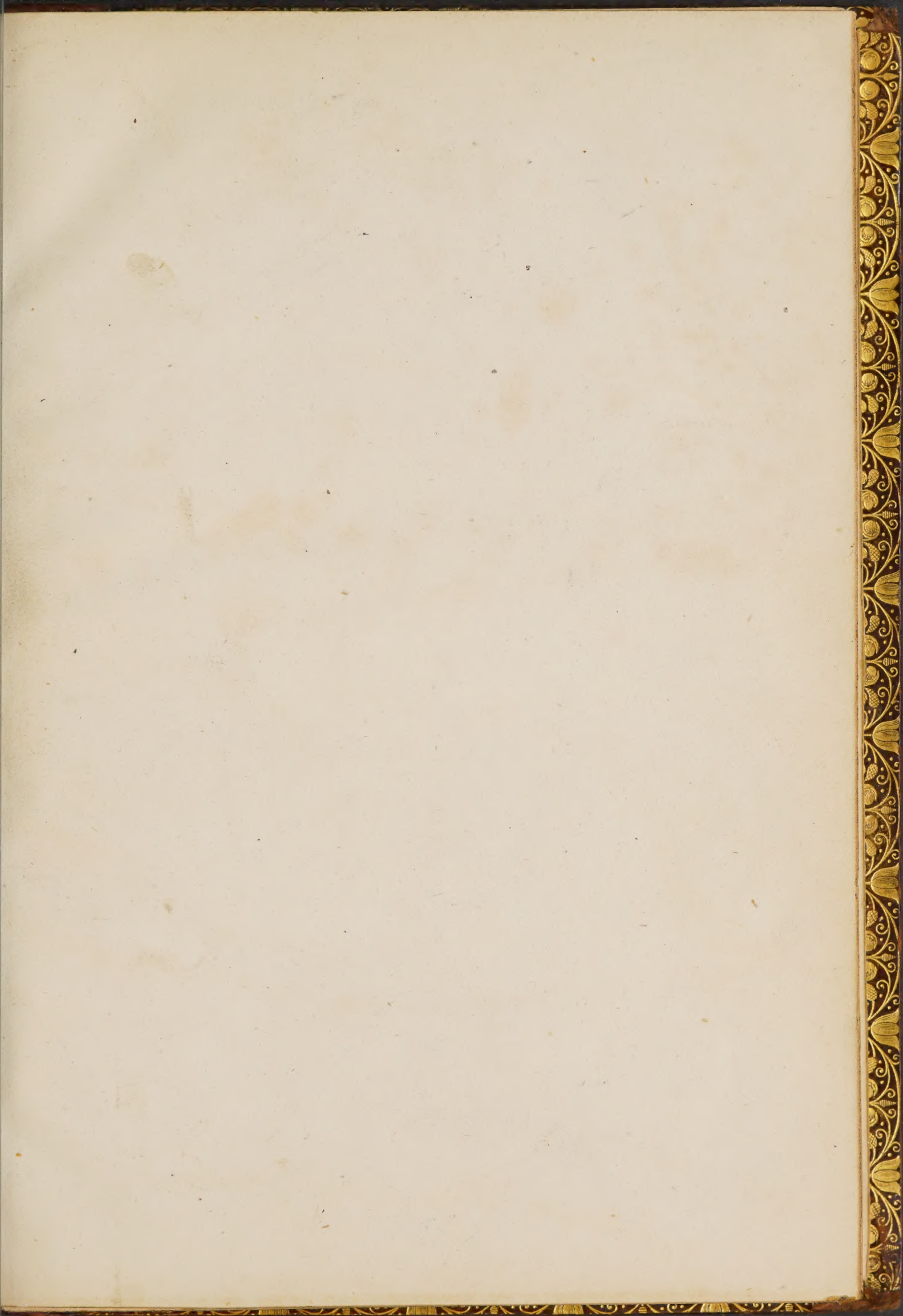




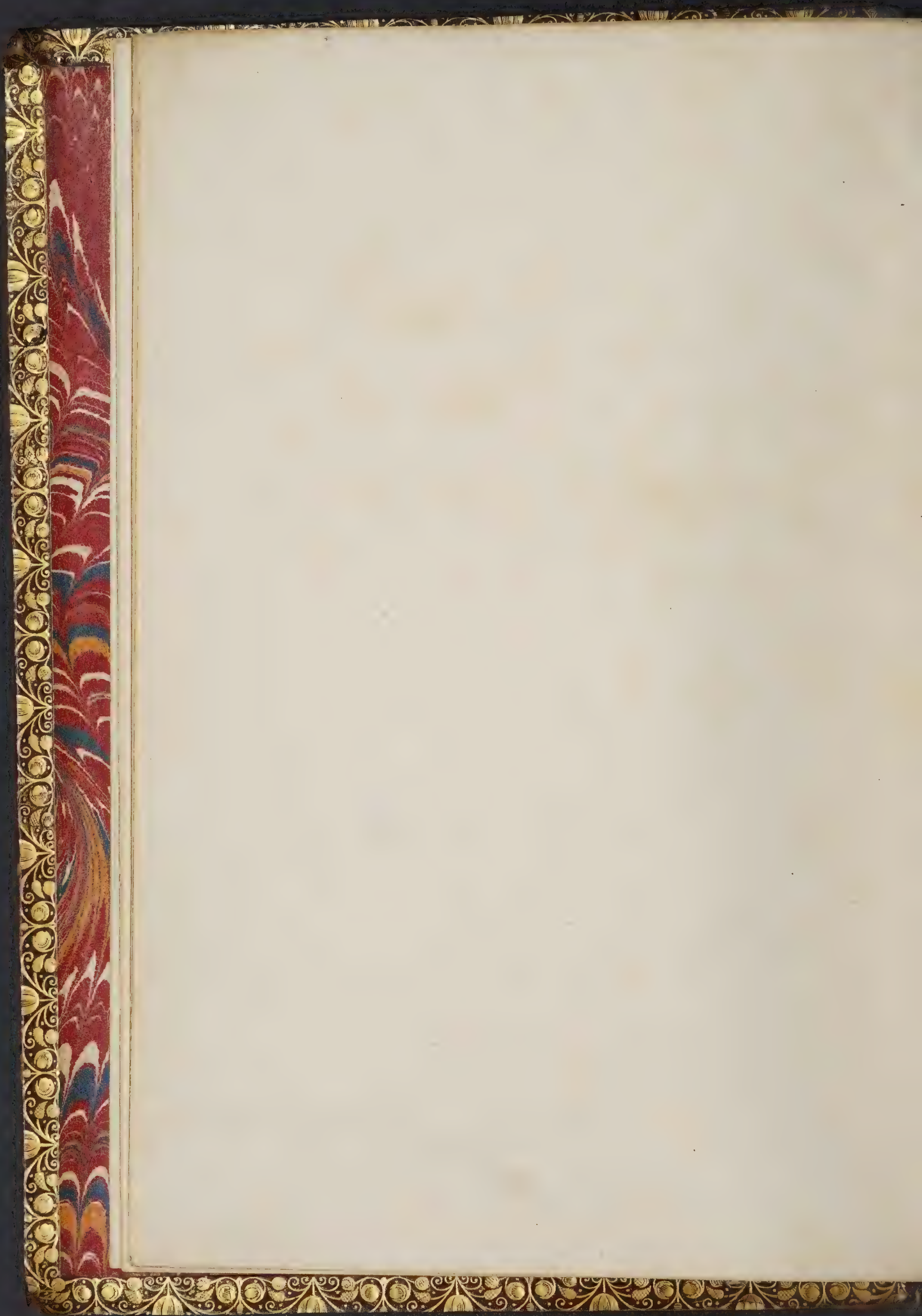


Thackeray says in his Life of Hogarth

"Among Commentators on Hogarth, Ireland is the
best, Trusler the worst."



p. 88
"146
"178

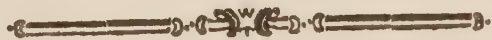


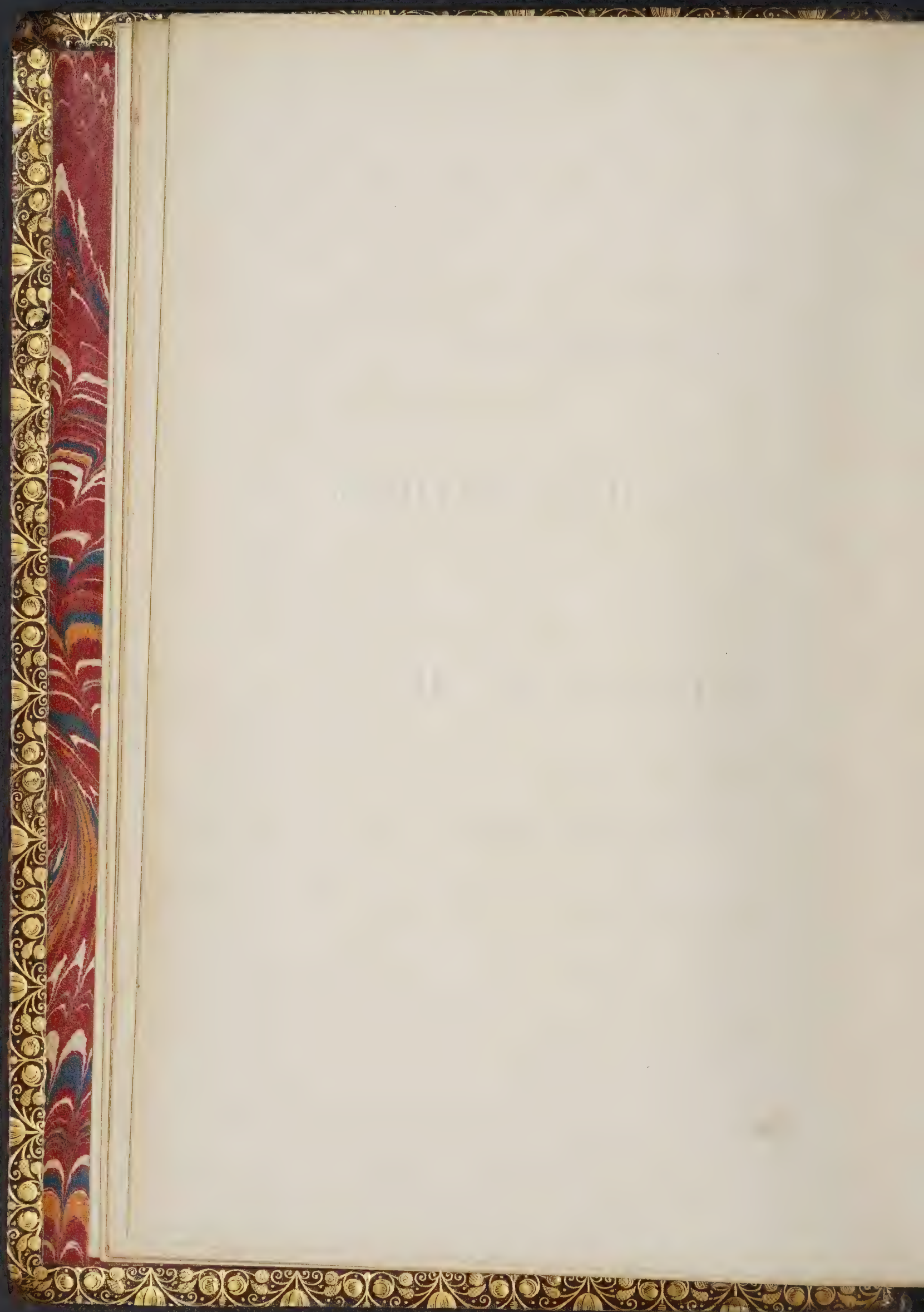


GRAPHIC ILLUSTRATIONS

O F

HOGARTH.

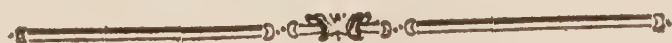




GRAPHIC ILLUSTRATIONS
OF
HOGARTH,
FROM
PICTURES, DRAWINGS,
AND
SCARCE PRINTS

IN THE POSSESSION OF
SAMUEL IRELAND,
AUTHOR OF THIS WORK;

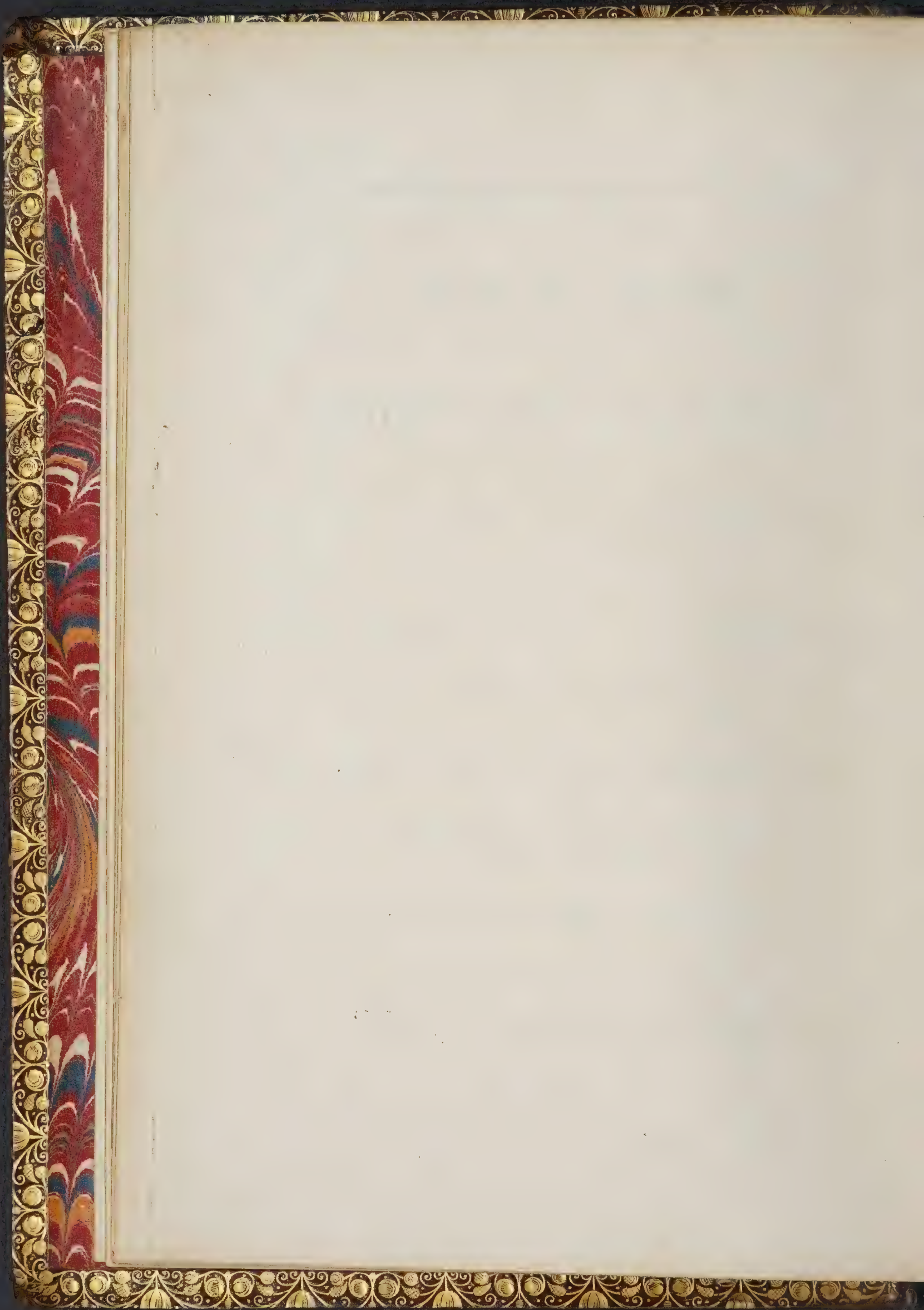
OF
A PICTURESQUE TOUR THROUGH HOLLAND, BRABANT, &c.
AND
OF THE PICTURESQUE BEAUTIES OF THE RIVERS
THAMES AND MEDWAY.



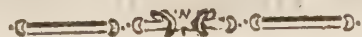
L O N D O N :

PUBLISHED BY R. FAULDER, NEW BOND STREET;
AND J. EGERTON, WHITEHALL.

M DCC XCIV.



P R E F A C E.



AN early regard and respect for the extraordinary talents of our countryman Hogarth, have been amongst the principal reasons that induced the author to lay these slight memorials of him before the public. When very young he caught a liking, indeed a strong partiality, for the productions of this unrivalled Genius, this Pupil of Nature, born with talents to render him equally eminent both as a painter and engraver: and he ventures to hope that he does not too far flatter his own taste when he is willing to persuade him-

himself that he is also gratifying that of the public, if he shall be able to rescue from oblivion any genuine and authenticated traces of such a man.

A PURCHASE from the late Mrs. Hogarth in the year 1780, made a considerable addition to the pictures, drawings, and prints in the author's collection. Through this and other channels, he finds himself enabled to convey to the public a number of curious productions from the pencil of our artist; and such as either have not been communicated to them, or at least have not been authenticated as his.

SOME of the earliest specimens of them, it must be admitted, though of a curious nature, cannot be thought so interesting as his larger works, yet, as they are original,

ginal, and, in many instances, strongly shew a promise of Hogarth's future fame, they may with propriety be allowed a place in this publication.

THE first efforts of genius should always be treasured and noted with the minutest attention and care: they indicate the manner in which rare endowments first unfold themselves; and the progressive gradations of a mind towards that excellence, which in Hogarth, it is acknowledged on all hands, was attained.

AFTER what has been said, the author feels it an indispensable duty to add that a small number of these plates were by him made public a few years since. They were meant only as specimens for cabinet use and for the collectors

lectors of Hogarth's prints; of course the impression was not so numerous as that they could have passed into many hands, or that it could have answered the purpose of a general publication.

THE intention of this work is to present to the public, copies of such specimens only as are in the possession of the author; with a single exception the tracing of the Rape of the Lock. This is taken from a very rare print in the valuable collection of the Hon. Horace Walpole, the present Earl of Orford, by whose permission it was made.

THE etchings in this volume are principally by the author; but he has received very considerable assistance from his daughters, whose great attention to the

the

the spirit and character of the originals will, he is induced to flatter himself, procure from the public that approbation which, perhaps with some partiality, he conceives to be due to their merit.

THE volume consists of sixty engravings. Those which are from original prints are either unique, or so very rare, as to leave a presumption, from the great prices they have drawn from the pockets of individuals, that they have some claim to the attention of the public. If, nevertheless, in the rigor of criticism, censure should fall upon any of them, as scarce worthy of the public eye, let that censure be softened by the consideration, that the early dawning of Genius, raising itself into

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notice

notice by labors not of the highest interest or much public expectation, has of late received a sanction, from the avidity with which they have in many instances been sought after, both by the learned and great: and the prices they have also given for the originals of these prints will justify this attempt to lay before the public a close representation of them, at a much more moderate price.

THE author flatters himself that he has brought such proofs of the originality of the plates introduced in the course of this work, as to remove all doubt or question upon the subject.

THE merits of Hogarth are so universally known that the author has thought it needless to add his tribute

or

or to give any particular commendations, beyond such as necessarily obtruded themselves in the character of remarks or strictures on the specimens exhibited in this volume: if he has occasionally glanced at other publications, it has been only to point out some curious circumstance, or introduce some paper in his possession, which he thought might tend to illustrate the general idea of the artist.

THE portrait of Hogarth, that is prefixed to this work, is from an original picture in oil by himself; and, if reliance may be had on the testimony of the late Mrs. Hogarth, Mr. Paul Sandby, the late Mr. Theophilus Forreſt, and other of the artist's particular friends who have ſeen it, the likenefs will be

thought sufficient to recommend it to the place it holds.

IN the index to the prints is given, so far as has come within the author's knowledge, the price for which each has sold, either at public sale or by private contract. In this list of prices it will be found that thirty-three of the original prints, amongst the number of those selected in this volume, have sold for upwards of two hundred and seventy pounds; a much larger sum than it is presumed has ever been produced by the sale of an equal number of prints of any one master, English or Foreign.

PRINTS

PRINTS

CONTAINED IN THIS WORK:

TO WHICH ARE ADDED

THE PRICES THAT MANY OF THE ORIGINAL
IMPRESSIONS HAVE SOLD FOR.



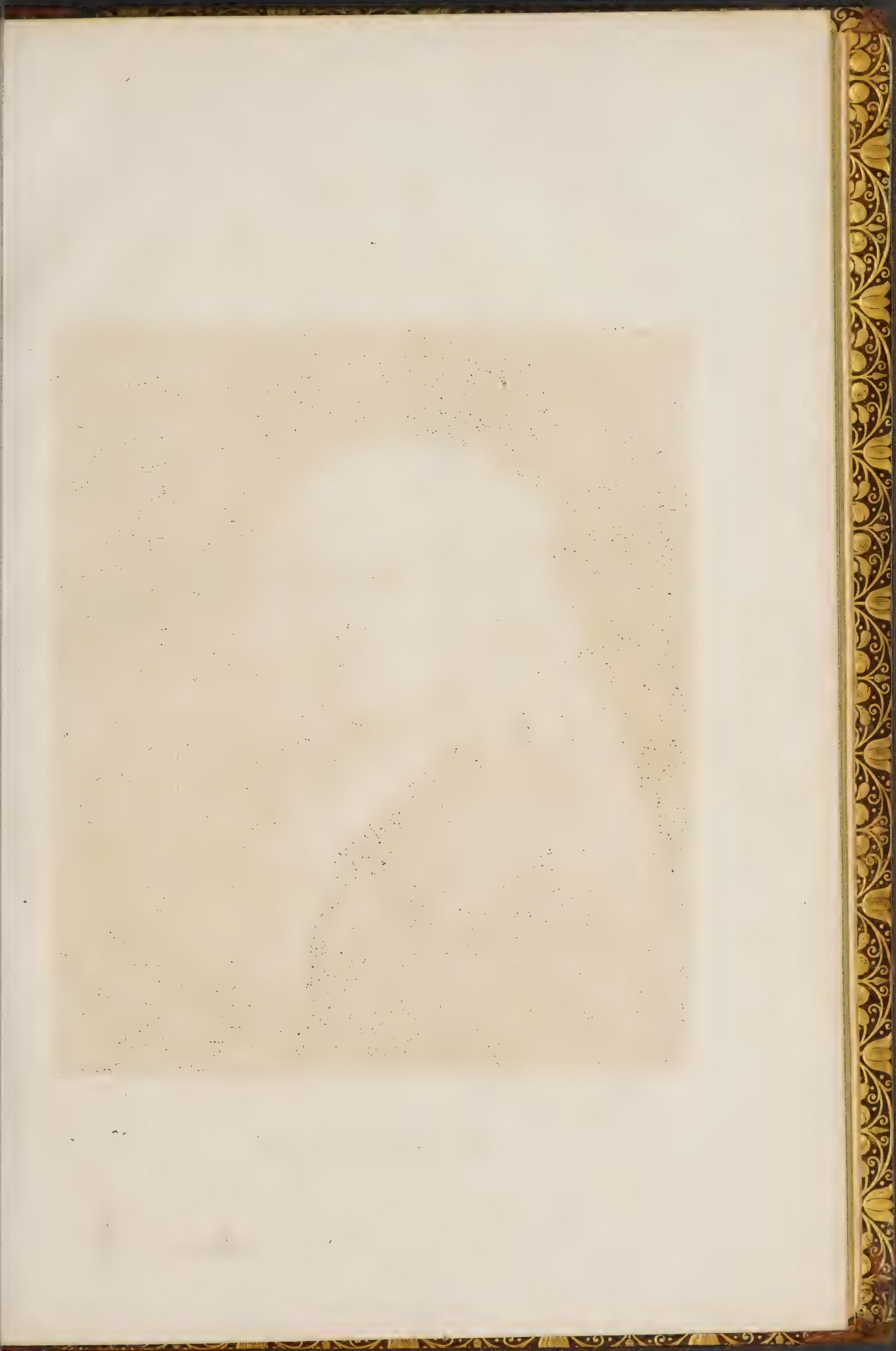
	Page.	l.	s.	d.
Portrait of William Hogarth	1			
A Shop Bill in the Style of Callot, (unique)	3			
Arms of Ellis Gamble, a Direction Card, }	7*			
(ditto)				
An Angel holding a Palm, a Shop Bill	8	7	0	0
Rape of the Lock, small oval	8*	33	0	0
Search Night, ditto	9	10	0	0
A Funeral Ticket	10	10	10	0
A Midnight Scene, a Shop Bill	12			
Arms of the Dutchess of Kendall	13	10	10	0
A Shop Bill, Mary and Ann Hogarth	15	8	8	0
		A Shop		

	Page.	<i>l.</i>	<i>s.</i>	<i>d.</i>
A Shop Bill, representing the Commerce of Florence, &c.	17	9	9	0
A Ticket for the School at Tiverton, Devonshire	18	10	0	0
W. Hogarth, Engraver, April 1720, a Card	21	25	0	0
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Portrait of Martin Folkes and Addison	31			
Ditto of Dr. Arbuthnot, Count Viviani, &c.	34			
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Frontispiece to the Happy Ascetick	44	2	2	0
Headpiece to Roman Military Punishments } Plate II. of Ditto	47	10	0	0
Plate III. IV. and V. of Ditto	50			
Fac simile of the Drawing of Modern Military Punishments	54			
Print of Ditto, (unique)				
A Ticket for the Benefit of Walker the Comedian	58	5	5	0
Ditto for the Benefit of Spiller, (unique) ..	62	5	5	0
An Impression from a Silver Tankard	77	10	0	0
A Scene from Paradise Lost	79	8	8	0
Companion to Ditto	82	8	8	0
Bust of Hesiod	85			
Portrait of Sir James Thornhill	86			
A Ticket for James Figg the Prize Fighter	89	8	8	0
		A Ticket		

	Page.	<i>l.</i>	<i>s.</i>	<i>d.</i>
A Ticket for the Benefit of Milward the Tragedian	98	7	7	0
Ditto for Harry Fielding, (a Scene in the Mock Doctor)	104	5	5	0
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Sketches from Pen and Ink Drawings	114			
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The Complicated Richardson	118	14	0	0
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Frontis-pis	175	5	5	0
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Satan, Sin, and Death	178	20	0	0







Etched by Sam Ireland

W^m HOGARTH

*From an Original Picture painted by himself
in the possession of SAM^l IRELAND*

(I)

GRAPHIC ILLUSTRATIONS

O F

HOGARTH.



WILLIAM HOGARTH was descended from a reputable family in Westmoreland: he was born in London in 1697, but the precise spot is not clearly ascertained by any of his biographers, nor is it of much consequence to our present pursuit; it was, however, most probably in the parish of St. Martin's Ludgate, where his father resided several years in the capacity of a school-master, and occasionally superintended a literary publication.

To this pursuit he appears to have brought a considerable share of learning, and with it, its usual concomitant—a slender share of fortune. What

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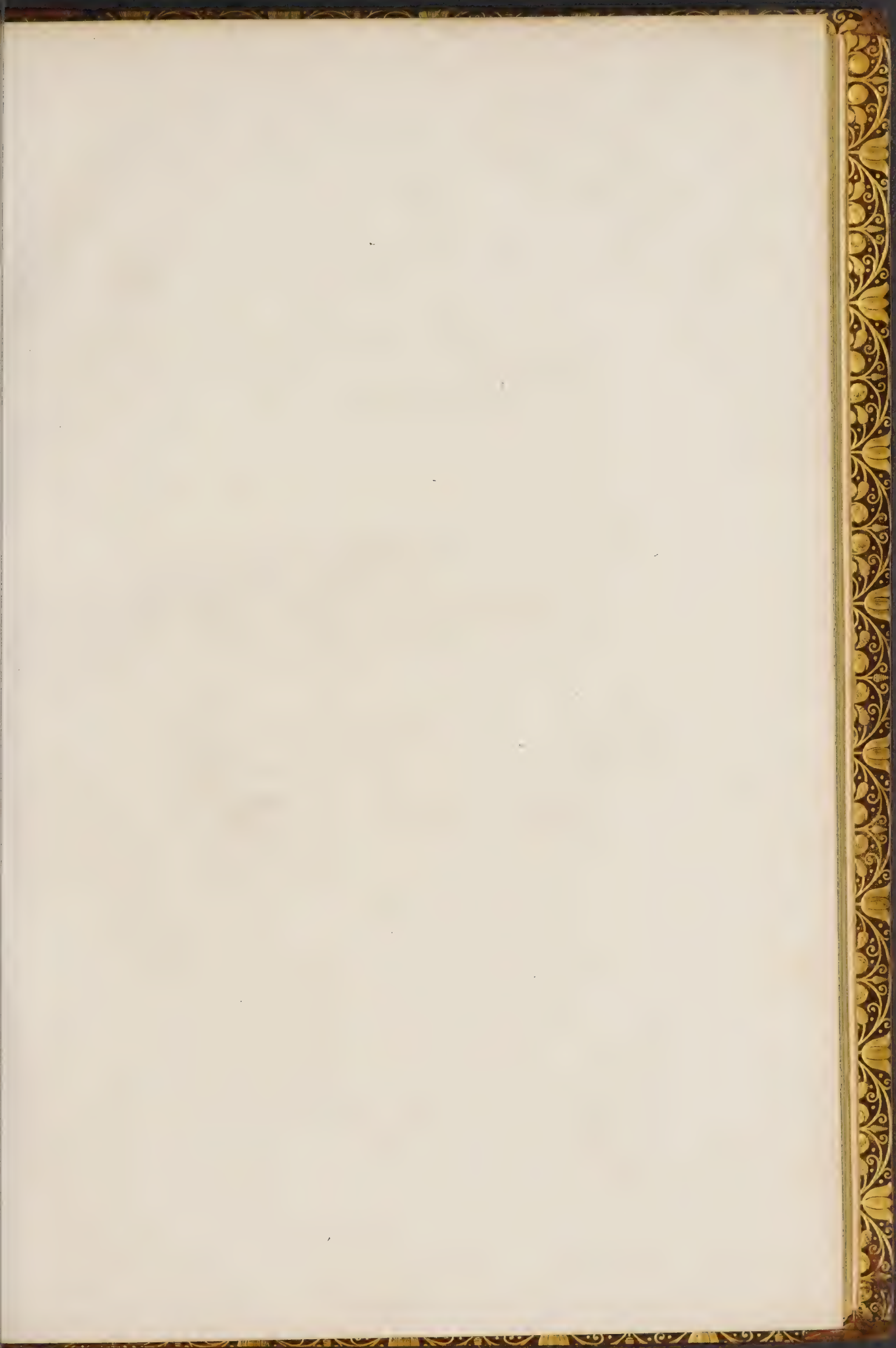
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portion of this learning devolved on his son we know not; but, from the father's literary avocations, there is reason to believe that his education was not neglected. What may have been wanting in scholastic knowledge, it must be allowed, was compensated by the richer gifts of Nature.

At an early age he betrayed a strong bias for the arts; and, having made some progress in drawing, was, at the usual period, apprenticed to an engraver of plate, in Cranbourn Alley, Leicester Fields.

In the beginning of the present century the arts had scarcely begun to dawn in this country. Portrait-painting was the utmost ambition of our artists; in that of history scarcely any patrons were to be found among us; consequently, few professors. Engraving was still at a lower ebb: we had few who were of eminence in that line. France and Italy furnished us with all we wanted; and the art of engraving seemed to be either above or below our comprehension. At this tasteless period was our unrivalled Hogarth destined to the lowest of all the branches in the art;

en-





engraving on plates and dishes; with few competitors even in this line to urge him to a rivalry; without any example before him worthy of the imitation of genius. Yet, under these inauspicious circumstances, we find the earliest attempts of our pupil of Nature fraught with a degree of taste and skill, unknown even to others of the same profession. To this superiority we may impute his happy selection of a model from a neighbouring country, the celebrated CALLOT; who is deservedly allowed to have been one of the most skilful and accomplished artists of the last century. Hogarth's partiality for the works of this great genius has been generally admitted: a strong resemblance of manner both in their style and execution is every where so discernible as to confirm the idea. We are happy in having an opportunity of ascertaining the fact here alluded to, by the annexed copy of a print, in which the style of Callot's engraving, particularly in the figure, is very strongly marked. I regret that the card is not perfect. The original was given to me, in its present mutilated state,

as an early performance of Hogarth's, by his friend, the late Mr. Bonneau; who received it from him as a very early production. To this gentleman I am likewise obliged for several other very scarce prints, introduced in the course of this work.

HOGARTH has been frequently censured for a want of elegance in the drawing of his human figure. This censure may appear just in the mind of an enthusiastic admirer of the Italian school, where artful combinations are often found to exceed the charms of Nature, even in her most perfect forms. Such are the models of the Apollo, Belvidere, and Venus de Medicis. These elegancies are fair subjects for contemplation: but looking into Nature, as she is, they are so unlike what we generally find there, that they can only be considered as beautiful exaggerations, existing merely in marble and plaister of Paris.

“ God never made his works for man to mend.”

HOGARTH, who painted what he saw in real life
only,

only, made but little use of these ideal beings : he considered, with our great ethic writer, that “ the proper study of mankind is man ; ” and, on that principle we seldom find him searching in courts for the truth of Nature, where he was conscious it was not to be found. The acuteness of his eye, and excellence of his judgment, cannot be more strongly marked than in his avoiding the errors of his model Callot ; in whose works we generally find the human figure extended to nine or ten heads in height, which in a well formed man is not more than eight. The legs of his figures are likewise in general as much too long, as the body is too short, and the head is usually diminutive beyond all proportion. Callot’s figures thus formed it may be truly said are designed for running away, while those of Hogarth, by their squareness and strength are made to stand their ground. On the whole, we are rather inclined to think, that, by the true scale of judging, our artist will be found to be nearer the truth of Nature, and will stand the test of criticism better, than either Callot or the more refined Italian masters.

masters. Of the many works that were necessarily produced by Hogarth, in the course of his apprenticeship, few, comparatively, have appeared that are decidedly of his hand. We are told he was so industrious and attentive to the interest of his master, during his servitude, as to have been, in the latter part of it, his chief support, as well of that of his own family. This industry must have produced innumerable works ; and the only reason to be assigned for their scarcity, is their having been principally done on pieces of plate ; from which either no impression was taken, or, if taken, was merely for the use of the artist, in the course of his business. Those of his early works, which I have had an opportunity of examining, have been marked with singular character, and a degree of taste and judgment peculiar to himself. In his ornaments there is a playfulness of fancy ; and the curve, or line of beauty, of which he has so copiously treated in his analysis, seems, even at that early period, to have been perfectly understood by him. This opinion is advanced and hazarded from a full conviction of its truth.

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The specimens here selected, it is presumed, will prove this assertion to be true, and in part rescue his early productions from that contempt which has with some acrimony been occasionally thrown out against them.

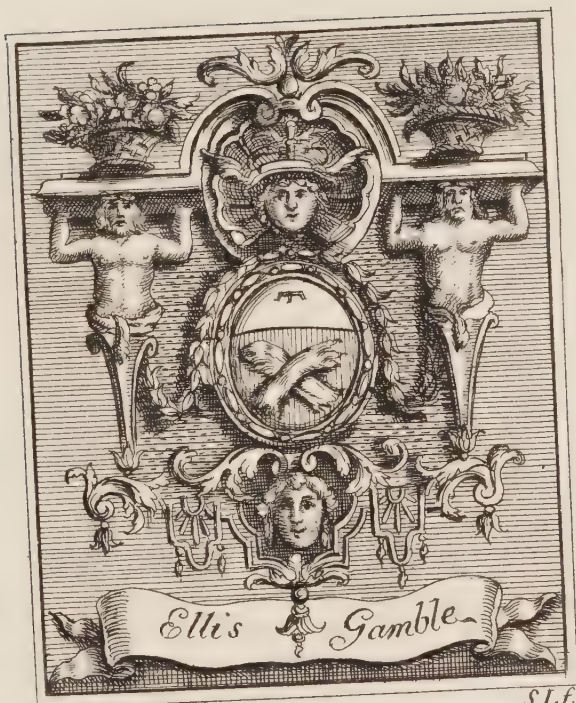
To these ill-founded criticisms we pay but little respect; the authors of them have in all probability never had an opportunity of examining his early works, or, if they have, may have wanted skill to form a proper judgment of their merits. It is from the style and manner in which a design is executed that the candid will be led to form a true estimate of the merits of an artist, not from the nature of the subject, which, in these cases, is usually pointed out by his employer.

THE card engraved for his master Ellis Gamble, which is I believe a unique print, was in all probability, one of his earliest productions: when we consider attentively the nature of the profession in which Hogarth was destined to drudge, that of merely engraving coats of arms and cyphers on various metals, this early attempt, at an exertion

exertion of taste, must be admitted as a strong mark of genius, in his uncultivated mind.

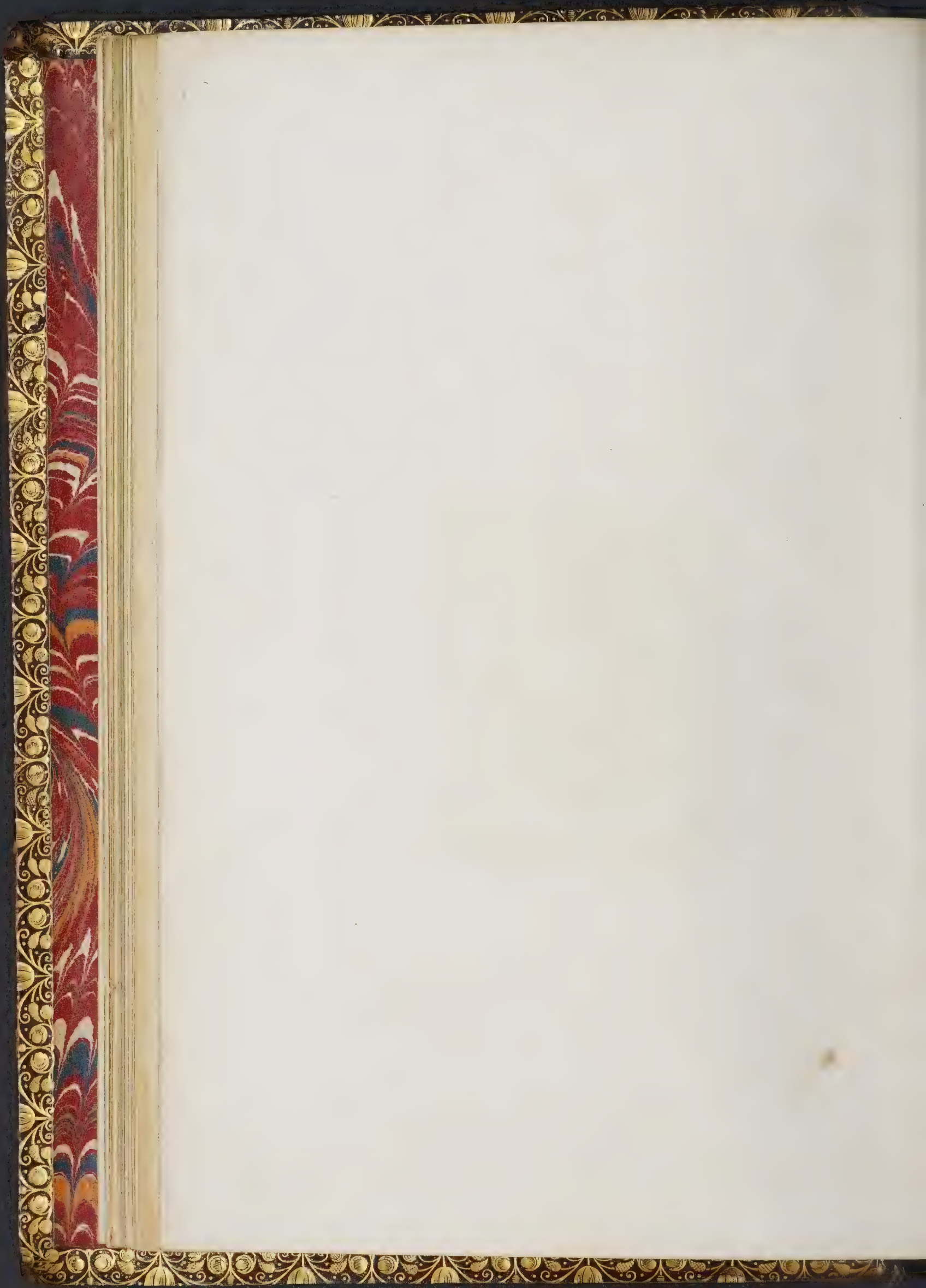
THE introducing of the head of Mercury above the shield, is happily applied to the nature of a busy trade, in which his employer was closely engaged; and is an idea rather above the capacity of young artists in general at so early a period, especially when placed in this humble branch of the profession. The ornaments introduced have a superior degree of invention, and even elegance, particularly in the disposition of the festoon of husks and leaves that are suspended round the shield. This little design, taken altogether, we are inclined to think, is, in point of taste and execution, inferior to few things of the kind that have fallen within our observation even of a much later date.

THE print that follows is another early attempt of Hogarth while in the service of his master, and was evidently designed for his shop bill: being intended for more general use, than the preceding print, we find the strokes of the graver much more bold and firm. Whether by accident or design



W. Hogarth del.

S.L.f.







Ellis Gamble

GOLDSMITH,

at the Golden Angel in
Cranbourn-Street,

LEICESTER-FIELDS.

*Makes, Buys & Sells all
sorts of Plate, Rings, &
Jewells &c.*

Ellis Gamble

ORFEURE,

a L'Enseigne de l'Ange d'Or
dans Cranbourn-Street

LEICESTER-FIELDS

*Fait, Achete, & Vend toutes
sortes d'Argenterie, Bagues,
& Bijoux, &c.*

design we know not, but he has given to the right hand of the Angel a finger too much. A redundancy of the same kind, we observe in his print of *The Sleeping Congregation*, where he has intentionally added a joint more to the thigh of the angel, than is usually found in the works of Nature. The original of this print is become extremely scarce; and although an early production, and without name or date, has yet established itself, in the minds of the most scrupulous connoisseur, as a genuine work of Hogarth.

I HAVE every reason to suppose the very scarce print on the subject of the Rape of the Lock of which a tracing is here annexed from an original print in Lord Orford's valuable collection, must have been one of his earliest productions; as that charming poem made its appearance, enriched with the machinery of the sylphs, &c. in the year 1712. But what were Sylphs and Gnomes to young Hogarth? The sportive fancy of Pope, displayed in a manner so exquisitely neat and picturesque, might have fascinated the congenial mind of some romantic tyro in the graphic art, and
have

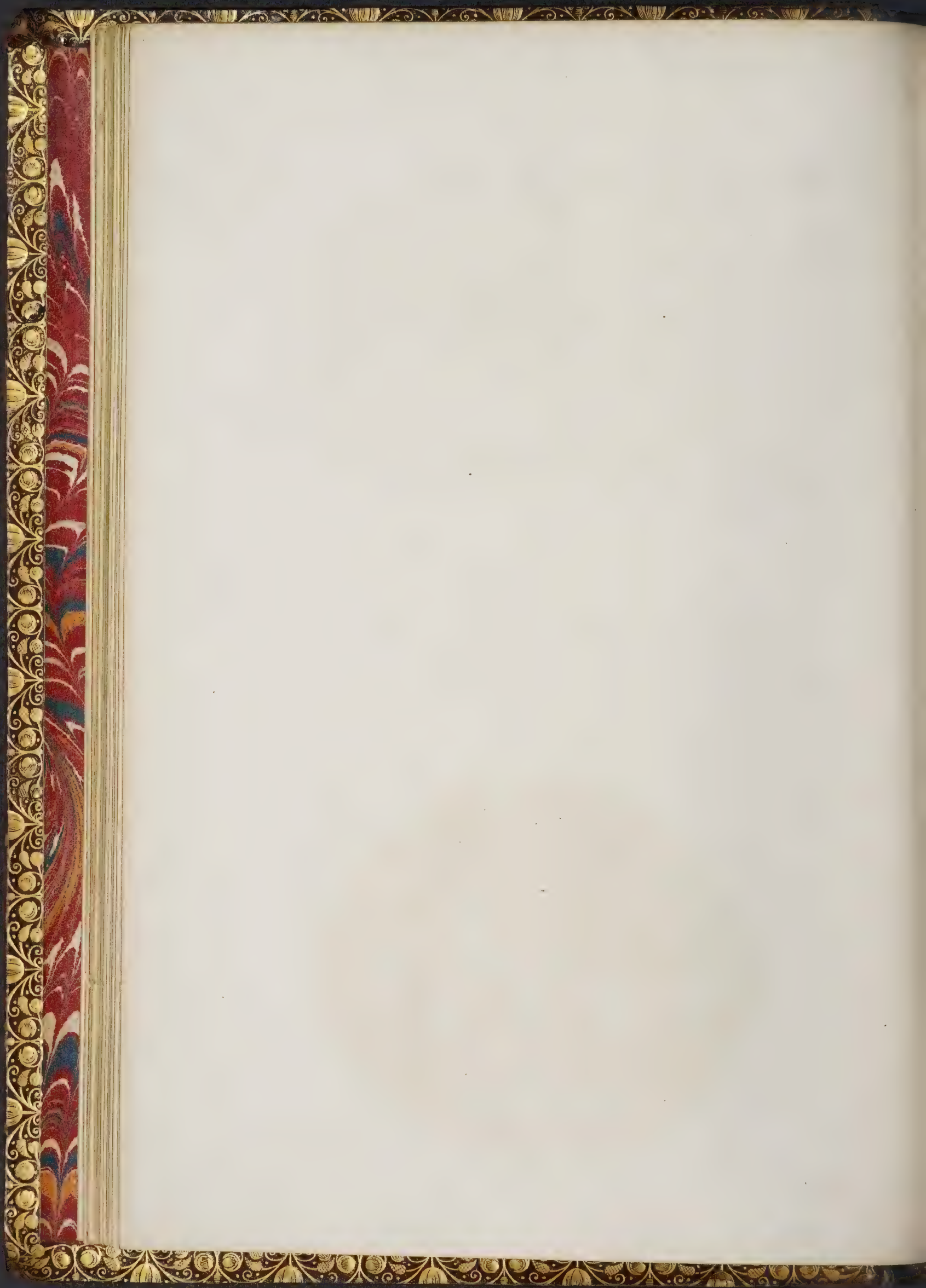
have drawn him irresistibly to the attempt of expressing with his graver, what the poet had so happily described with his pen. But the genius of this pupil of Nature soared not to the airy regions of poetic frenzy: those visionary scenes arise in groves and solitudes. Born and bred in the bustle of a vast city, the passions and humours of men had made an early impression on the lively imagination of our young artist, and concentrated all its powers. He therefore contented himself with etching that incident in the poem which best suited his satirical turn of mind.

THE scene of action in this little print we presume to be that, where Sir Plume¹ is commissioned by the lady² to demand the ravished lock from her beau³.

“ She said; then raging to Sir Plume repairs,
 “ And bids her beau demand the ravish’d hairs:
 “ Sir Plume, (of amber snuff-box justly vain,
 “ And the nice conduct of a clouded cane)
 “ With earnest eyes and round unthinking face,
 “ He first the snuff-box open’d, then the case

¹ Sir George Browne. ² Mrs. Arabella Fermor. ³ Lord Petre.





“ And thus broke out—My Lord, why, what the devil ?
“ Z—ds ! damn the lock ! ’foregad, you must be civil !
“ Plague on’t ’tis past a jest—nay, prithee, pox !
“ Give her the hair—he spoke, and rapp’d his box.”

THIS engraving is reported to have been done by Hogarth on the lid of a gold snuff-box, and presented to some gentleman who is characterized in the poem.

THE extravagant price which an original impression of this print produced at the late Mr. Gulstone’s sale in 1786, leaves no reason to suppose that it was deficient in merit : at least, in the eye of the purchaser ; who paid for it three and thirty pounds ! The style and manner of its execution will be best explained by the print that is placed beneath it, which, I believe to be equally scarce with the former. The original is an impression taken from the lid of a tobacco box, said to have been engraved for a Capt. Johnson : it has been twice ill-copied, under the names of the Frolic, and Search Night. Under the latter title, Lord Orford says of it, in his catalogue, that “ it is a very bad print ; and he believes an imposition.”

B

It

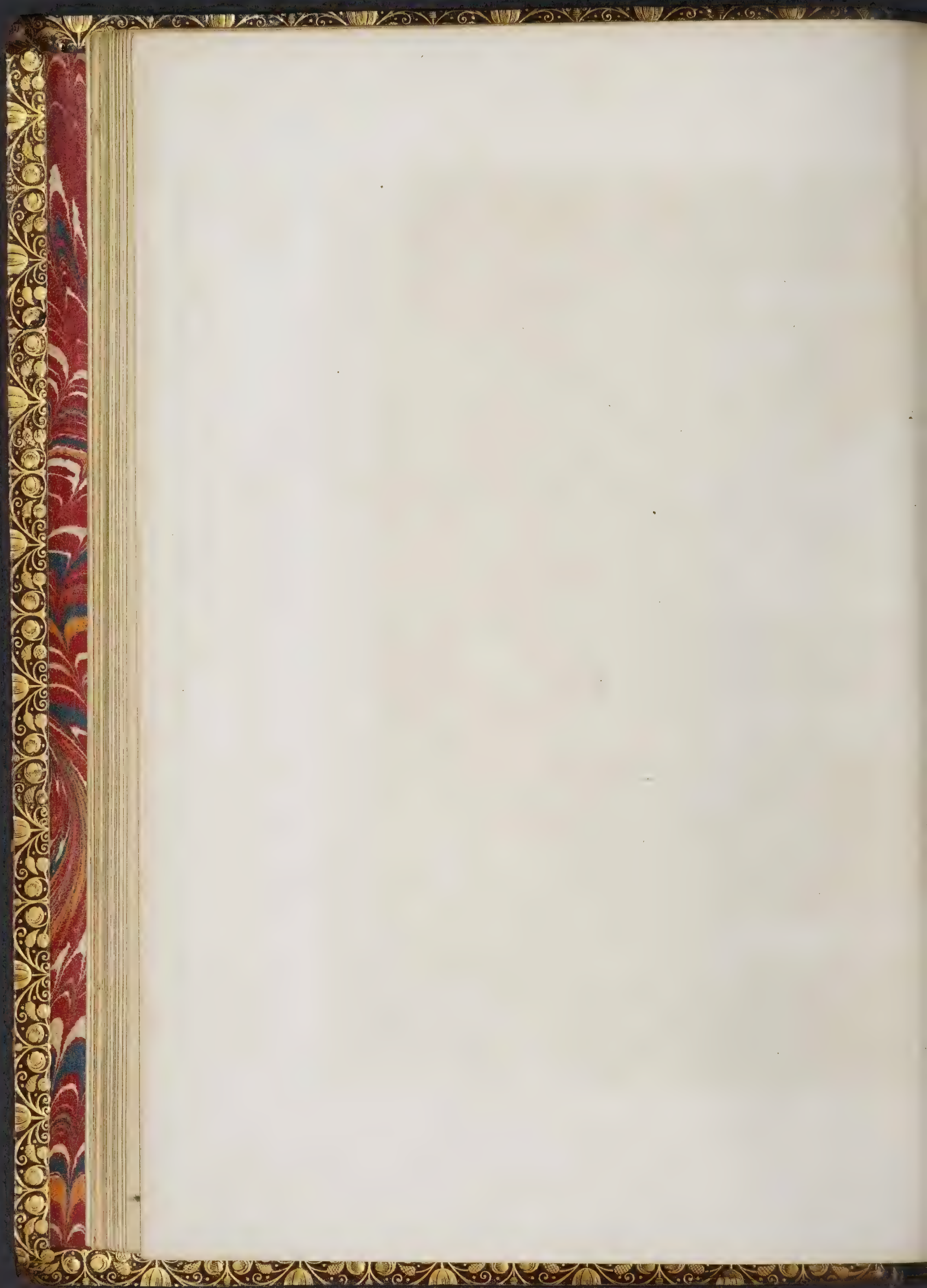
It is certainly very bad ; but evidently copied from Hogarth. This engraving, neither in design nor execution, adds much to the fame of our artist ; but his juvenile age, being then only 17, will amply apologize for any of its defects.

THE annexed etching is from a very scarce and avowed print by Hogarth, known by the appellation of the Funeral Ticket. Such is the scarcity of this print (of which probably many hundred impressions have been taken) that I know of only two others extant, one of which is in the collection of Lord Orford. It is in works of humour that our artist's talents at a more advanced period stand pre-eminent. Yet in this early production, which in its nature does not admit of much humorous exertion, we find some small traits of it ; particularly in the face and attitude of the clerk who precedes the procession, and in whom we cannot help noticing a species of grimace, which rather oversteps the modesty of nature ; while the clergyman, who takes the lead amongst the supporters of the pall, is, if we may judge by his round and smirking set
of



You are desired to Accompany y^e Corps of
h^e late Dwelling in *to*
on *next at* *of the Clock in the Evening.*

Perform'd by Humphrey Drew Undertaker, in King-street Westminster.



of features, perfectly pleased with his situation, and more desirous of captivating the living with his own sweet person, than properly or even decently discharging his duty as a companion of the dead. It is a kind of face that would not at any rate, or under any conduct, according to Sable's opinion in Steele's *Grief a-la-mode*, have been thought worthy of so conspicuous a situation, at least he would not have been paid for it. In sorting his mourners for the funeral, he says, "You that are to be mourners in this house put
 " on your sad looks—this fellow has a good mortal face—place him near the corpse—That
 " wainscot face must be a'top of the stairs—
 " let's have no laughing now on any provocation : look yonder that hale well-looking puppy ! You ungrateful scoundrel, did not I pity
 " you, take you out of a great man's service, and
 " shew you the pleasure of receiving wages ? Did
 " not I give you ten, then fifteen, now twenty
 " shillings a week, to be sorrowful ? And the
 " more I give you, I think, the gladder you are."
 —By the mournful gestures of those that follow,

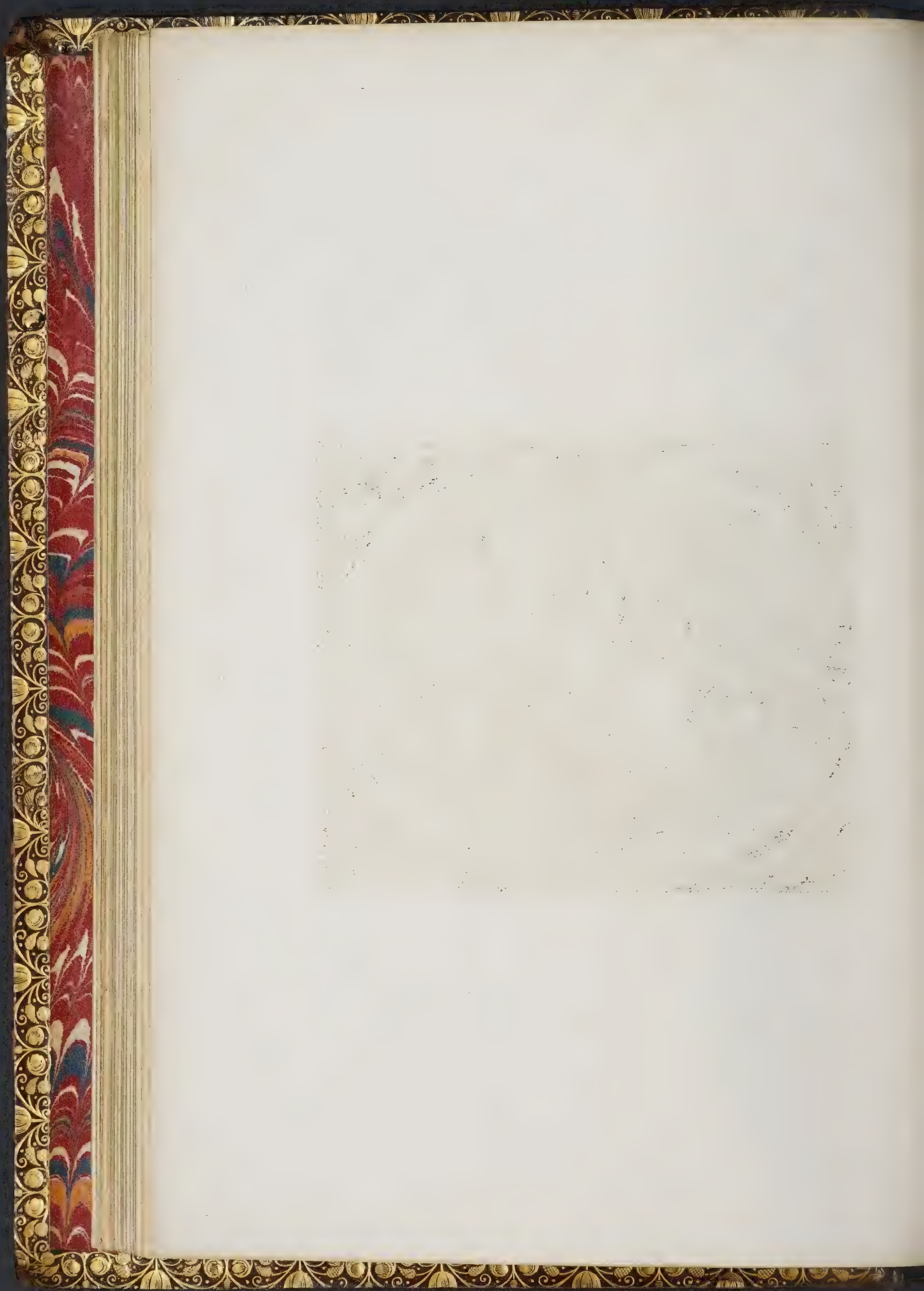
they are all well sorted, and have enough of the *mortal face* to get a living in any of the families of death, and it may be that amongst some of them there was "that within which passeth shew." The jovial party represented in the next print are of a different class: they seem little concerned at what may befall the morrow. In this scene Hogarth had more scope for his exertions; and allowing for some circumstances introduced, which though not unnatural, are yet not over delicate, he has succeeded tolerably well. The figure smoking is probably intended for his own portrait; it bears strong marks of the features of his countenance.

It is not unlikely but that to this early thought of a scene of debauchery, we may be indebted for a work produced at a future period, on a much larger scale, and of great celebrity, his *Midnight Conversation*. There is a similarity of design so evident in the two prints, as to leave no great reason to doubt the truth of the conjecture.

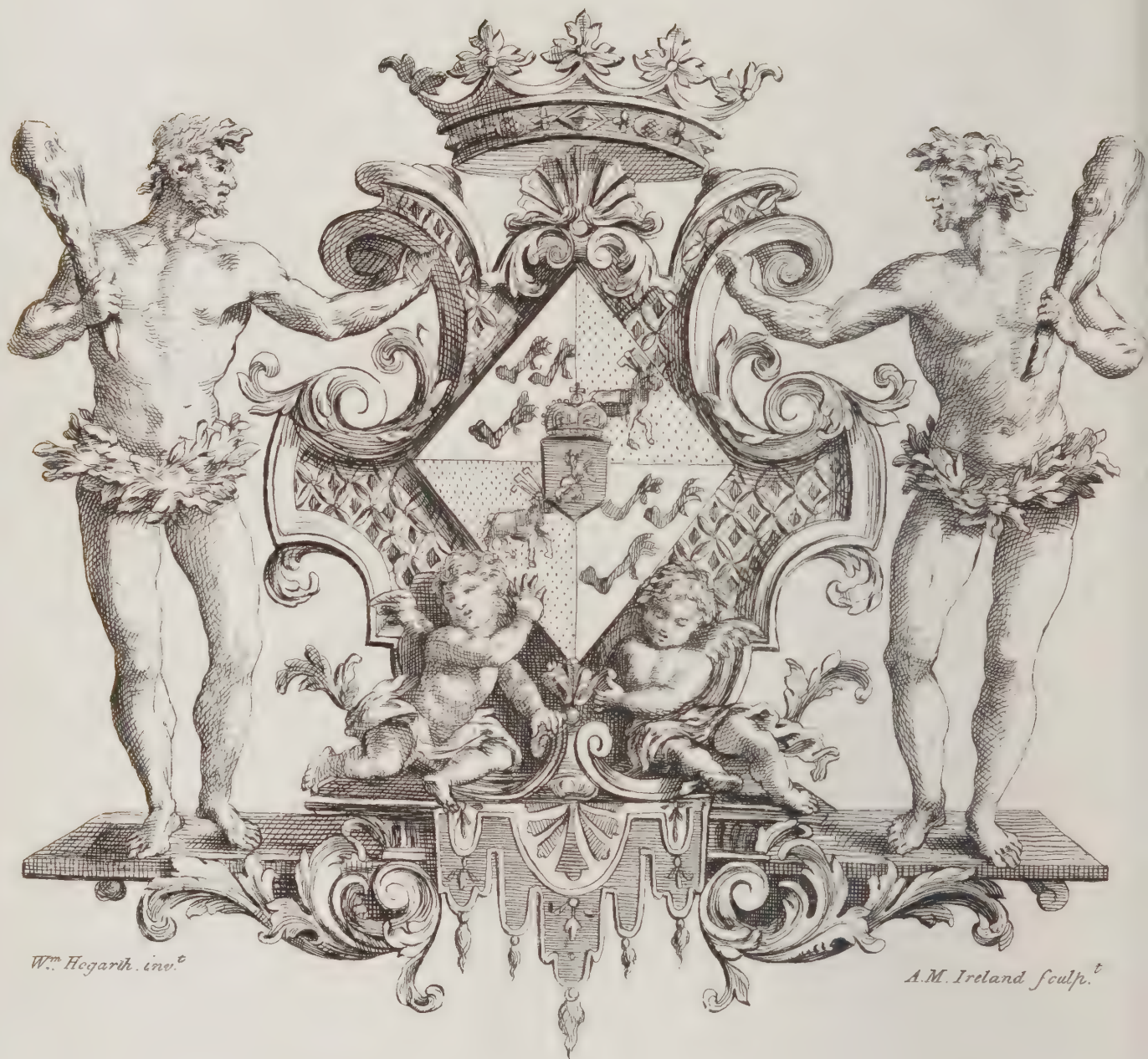
This little print is so very like the other early works of Hogarth both in the style and manner of
its



W. Hogarth invt







W. Hogarth. inv.

A.M. Ireland sculp.

Arms of the Dutchess of Kendal

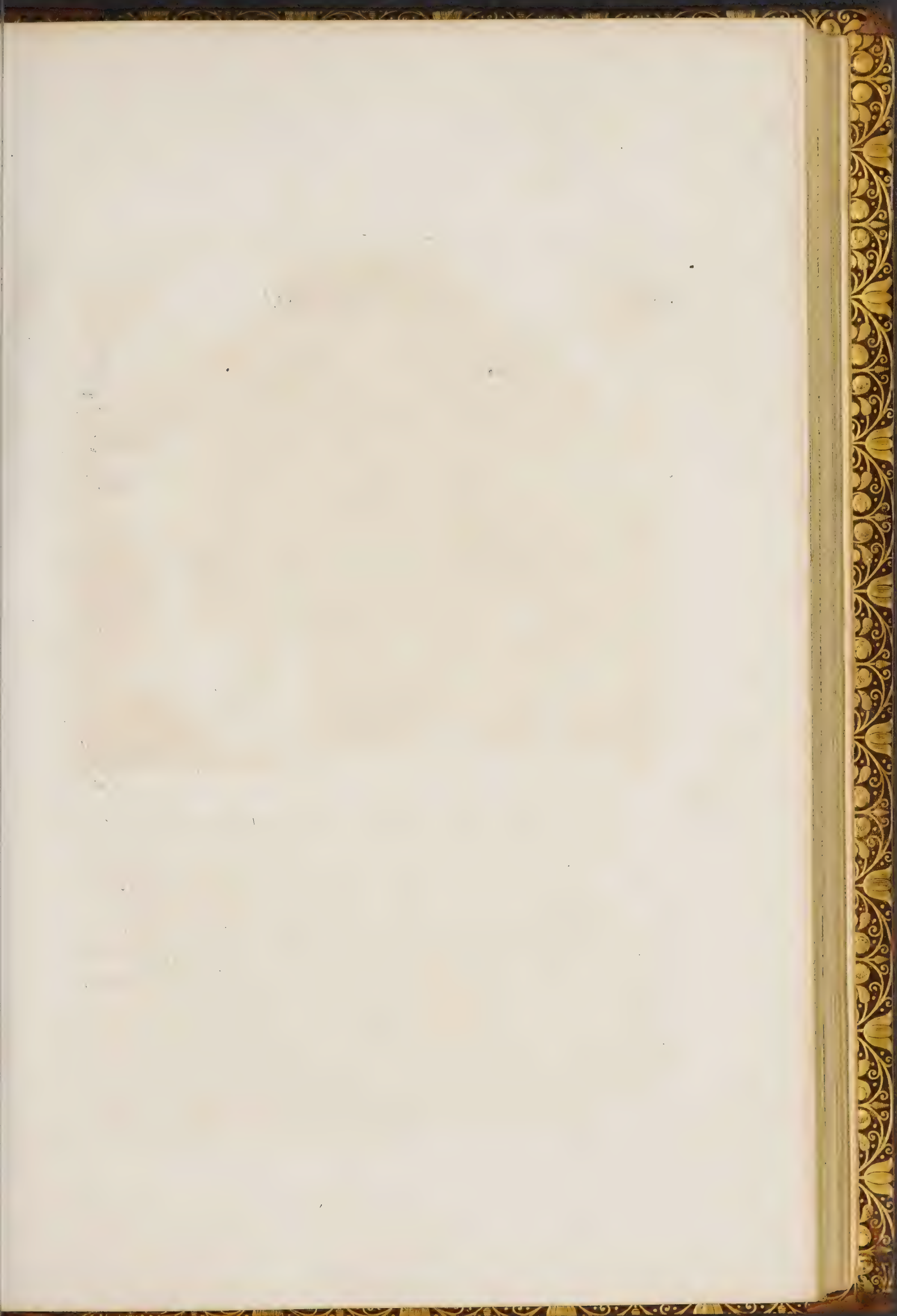
its engraving, as well as the ornaments and even the writing that is round it, as to place its authenticity out of all question. A farther proof might be urged if necessary. It is totally unlike the manner of his contemporaries ; amongst whom it stood in such a degree of repute, as to induce them repeatedly to copy it : three of these copies are now before us, and so ill executed as to be deemed mere servile imitations. The original of this print we believe to be unique, having never seen another impression of it.

THE etching of the arms of the Duchess of Kendall, that follows, is a fac simile of a very scarce, and avowed engraving of Hogarth.

THIS print may with great justice, and credit to the abilities of our artist, be held forth in this work as an exemplification of his superior taste and skill in the profession. The boys are grouped with a simplicity and elegance in their attitudes, not unworthy the pencil of Cipriani ; nor is the drawing of the savages who support the armorial bearings less to be admired ; the manner in which they are etched, denotes a freedom of style and
fu-

superiority of taste, rarely to be met with in works of this kind.

THESE arms were engraved on a large silver dish, which about fifty years ago, was sent to Mrs. Godfrey, a silversmith in Norris street in the Hay-market, to be melted down—of this fact I am informed by a Mr. Powel, now living; who, while it lay there, took from it three impressions. The lady for whom this plate was engraved was a German Countess named Erengard Schuylemberg. She came to England soon after the accession of King George the First to the throne, with whom she is said to have been closely connected. She was created in July 1716, in the second year of his reign, Baroness of Dundalk in the County of Lowth, Countess and Marchioness of Dunganon in the County of Tyrone, and Duchess of the Province of Munster, all in the Kingdom of Ireland; and in April 1719 received the additional titles of Baroness of Glastonbury in the County of Somerset, Countess of Faversham in the County of Kent, and Duchess of Kendall in the County of Westmoreland, all in the Kingdom of Eng-





W. Hogarth del.

J. I. fe.

Mary & Ann Hogarth

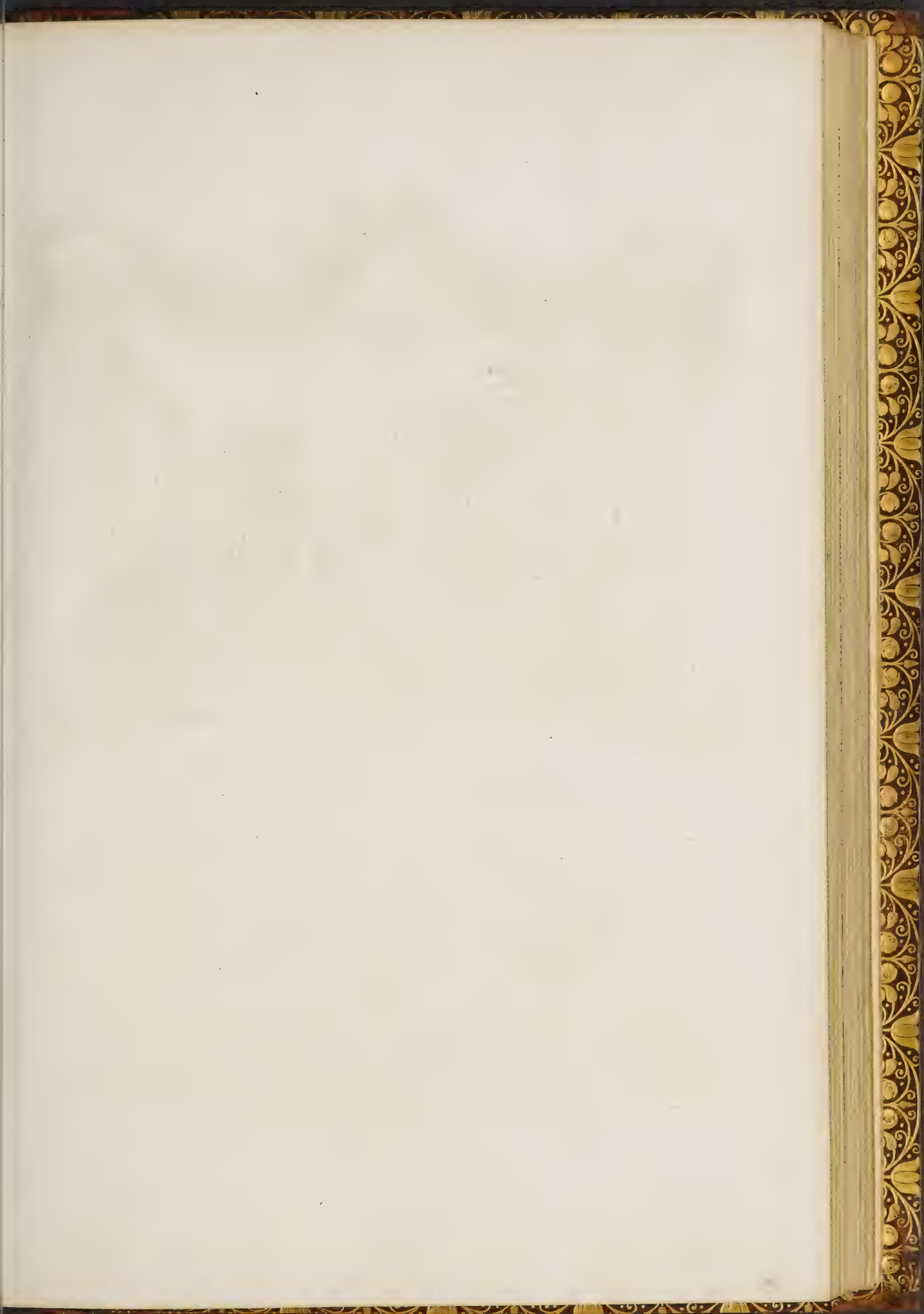
from the old Frock-shop the corner of the Long Walk, facing the Cloysters, Removed to y^e Kings Arms joyning to y^e Little Britain-gate, near Long Walk. Sells y^e best & most Fashionable Ready Made Frocks, suites of Fustian, Ticken & Holland, stript Dimmity & Flanel^{rs} Waistcoats, blue & canvas Frocks, & bluecoat Boys Dra. Likewise Fustians, Tickers, Hollands, white stript Dimitys, white & stript Flannels in y^e piece, by Wholesale or Retale, at Reasonable Rates.

England. From the lozenge in which these arms are enclosed, this lady was evidently a spinster. But it is somewhat singular, that the arms of a duke of Kendall should have been engraved on some pieces of plate about that period, and that, evidently by the graver of Hogarth. Of these arms we have four different specimens now before us, within a male shield, and with a ducal coronet. They may possibly have been her own arms as a German Countess, as the coronet though ducal, varies materially from that here introduced. If so, Hogarth might have copied them on her plate at her first arrival in this country, before she received her English honours.

THOUGH this lady had no son, she certainly had a niece, or *nearer relative* named Melosina de Schuylemberg, created Countess of Walsingham, Baroness of Aldborough in the County of York by patent, bearing date seventh April 1722. She married the late Philip Dormer Stanhope Earl of Chesterfield, and died without issue in 1773.

THE shop-bill engraved for his sisters, Mary and Ann Hogarth, being without a date, we place
among

among his earliest works. There is yet reason to believe that it was executed as late as 1725, the time when we are told they first commenced business. This period likewise agrees with the age of his sisters, who were then old enough to engage in such an undertaking. The younger sister Ann, by her monument in Chiswick churchyard, we find was born in 1701. The originality of this print has never yet been doubted, even by the most scrupulous; its ornaments are bold and animated; and the masterly, though careless, touch of the graver justly gives it a claim to approbation. The tasteless mode of dress at that time is prominent in this print, and at first glance may be some drawback to its merit: notwithstanding this disadvantage the figures appear easy and natural in their attitudes, particularly those of the children. To condemn an artist for the vitiated taste of the times in which he lived, is unfair. The very great merit of Sir Godfrey Kneller, as a portrait-painter, has frequently suffered in the eyes of the injudicious and inconsiderate, by not giving themselves time to get the better of a disgust





AT M^{RS} HOLTS,
Italian - Ware House
 at y^e two Olive Posts in y^e Broad part of the Strand almost
 opposite to Exeter Change are sold all sorts of Italian Silks as
 Lustrings, Sattins, Padefois, Velvets, Damasks,
 Tans, Legorne Hats, Flowers, Lute & Violin Strings,
 Books of Essences, Venice Treacle, Balsomes,
 &c.
 And in a Back Warehouse all sorts of Italian
 Wines, Florence Cordials, Oyl, Olives, Anchovies,
 Capers, Vermicelli, Bologna Sausidges, Par
 mesan Cheeses, Naple Soap,
 &c.

guft conceived at the firft glance from the ungraceful length and bulk of his periwigs.

THE following print is felected as a farther specimen of the early talent of Hogarth in the line of his profeflion. The ornamental parts of this design compared with thofe of the laft print exhibit a ftriking fimilarity of ftyle, particularly in the feftoon of flowers, which feems to be his favorite decoration; and proves that, at a very early period, he was fully aware of the beauty of the waving line, above every other form that could be introduced. This print, though intended merely as a fhop bill, is put together with no fmall degree of knowledge in the ordinary affairs of commerce in our quarter of the globe. Mercury, the god of merchandize and gain, whether lawfully or unlawfully obtained, is here judiciously placed in the midft of the fcene of action: he feems affiduous in executing the orders of the civic figure, who reprefents Florence the capital of Tufcany, and who is pointing to a jar of oil, one of the principal articles of the commerce of that country.

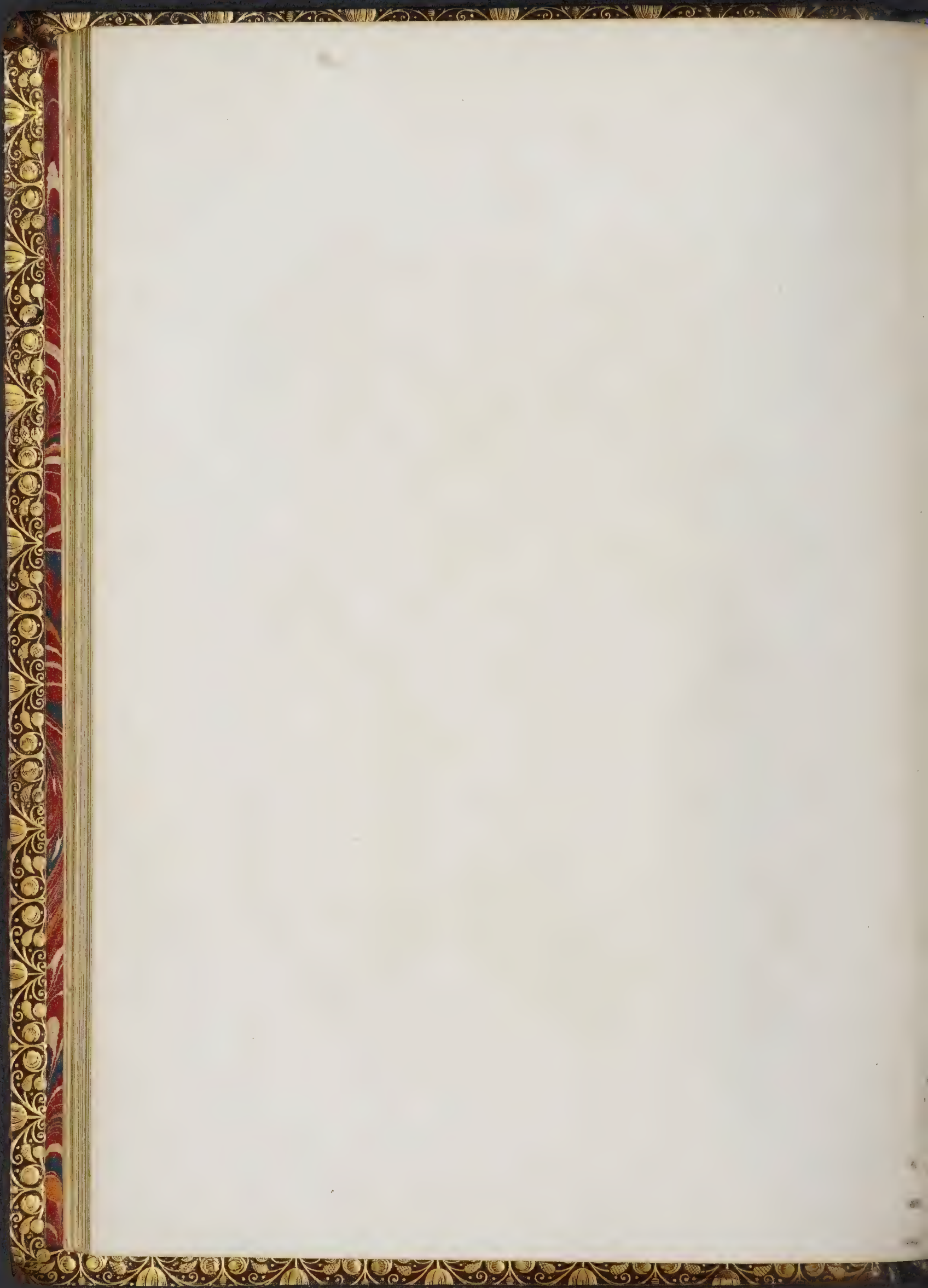
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THIS

THIS fair city seems pouring its richest treasures into the lap of Britain, as we may collect from the arms of England seen at the stern of the vessel, which they are busily loading. Nor has Hogarth forgot to introduce the other principal states of Italy, Naples, Venice, Leghorn, and Genoa, as equally emulous to trade with our city of London, the great emporium of Europe. A city that, by its extensive commerce, fully verifies the aphorism of Sir Walter Raleigh, delivered in the following words :—“ Whosoever commands the sea,
 “ commands the *trade* ; whosoever commands the
 “ *trade* of the world, commands the riches of the
 “ world, and consequently the world itself.”

FROM the many early productions of Hogarth, now before us, that bear no certain date, we shall only select the following ; which was engraved as a ticket for the school at Tiverton, in Devonshire. I am informed by the reverend Mr. Keates, the head master, that this plate was in common use, as an invitation card, to an annual dinner of the gentlemen educated at the school ; and must consequently have produced many impressions :
 yet





yet, strange ! it is now become so scarce, although the most diligent search has been made after it, that only two other prints have been obtained. It is placed here as an early production : yet I have reason to think it was not engraved till about the year 1740 ; as I am told by a gentleman, who went to school there in 1736, that he does not remember to have seen it, till after his leaving the school, when he received it in the course of annual invitation.

THE building that appears in the back ground of the print, is a view of the school ; which was founded in 1604 by Peter Blundell, a native of Tiverton ; whose extensive liberality was not limited by this town or quarter of the island, but encouraged most of the publick charities in London, in his time. The school is a handsome stone edifice, 170 feet in length and 30 in width. On the west side of the garden wall runs the river Lowman : the institution and its benevolent author are thus characterized in a poem by Mr. Kiddell, a native of that town.

“ Here flows the Lowman, there the dome appears,
“ Whose fame increafes, as increafe its years :
“ For Wifdom there, diffilling on the heart,
“ Unlocks each fcience, and unfolds each art :
“ This well he knew who bade the ftructure rife,
“ Himfelf long fince afcended to the fkies.”

THE figure of Minerva, introduced in the foreground, pointing to the building, is evidently an allufion to the following curious Latin lines, infcribed on a brafs plate at the entrance to the building.

“ Hospita difquirens Pallas Tritonia fedem,
“ Eft Blundellinæ percita amore Scholæ ;
“ Afcevit fedem ; placuit, cupiensq; foveri,
“ Hofpes, ait Petrus, qui mihi fautor, eris.”

THE Latin motto, in the upper part of the print, “ In Patriam, &c.” alludes to the well-known liberality of the founder ; and that on the label beneath, beginning “ Utrique unus, &c.” perhaps points to the colleges in Oxford and Cambridge ; viz. Baliol and Sydney ; in each of which this fchool has two fellowfhips, and two fcholarfhips : they were purchafed by the trustees agreeable





able to the will of the founder ; who, for that and other purposes bequeathed them in money and land to the amount of eight thousand pounds. This worthy patron of literature Peter Blundell, it appears, amassed (from the lowest origin, that of an errand boy) an immense fortune; principally by the manufacturing of kersey cloths, for which the town of Tiverton has long been famous. He is said to have frequently repeated the words, used by William of Wyckham to King Edward the Third. “ Though I am not myself a scholar, “ I will be the means of making more scholars “ than any scholar in England.”

THE plates that follow in this work we are enabled to arrange, as to their dates, with some degree of certainty. The earliest of these that has come within our notice, is Hogarth's own shop bill, or message card; which bears the date of April 21st, 1720; a period, at which this artist with his superior abilities, seems to have been compelled to drudge, in the humble pursuit of engraving ornaments in silver, shop bills for mechanics, or inferior plates for booksellers.

THIS

THIS small card has an abundant share of merit in its execution ; nor has it less in the taste of its decoration. The female figure is looking up towards a boy, who is, probably, meant allegorically to express Design or Invention ; and the figure of the old man writing, on the opposite side, possibly, that of History. These allusions presage in no small degree that dawn of thinking and quickness of imagination, which at a later period in life, we find ripened into so vigorous a mind, as to display its effusions at least in one line of his profession without competition. The original print of this card is extremely scarce ; whether that quality, or its intrinsic excellence, influenced the purchaser, I know not ; but an impression of it was certainly sold, for the enormous sum of twenty-five pounds.

THERE is great reason to believe, that Hogarth, during his apprenticeship, was very assiduous in the study of drawing ; and applied himself, at his leisure hours, with equal avidity to painting in oil. I had a three quarter portrait, painted by him at a very early period, of the son of his master, Ellis Gam-

Gamble, whom we have before mentioned : it was marked with a peculiar squareness of pencil, and a manner that gave fair promise of future excellence. The fitter was afterwards a painter ; though of no great eminence. A small conversation in oil, of a Governor Rogers and his family, was likewise in my possession, that was painted very soon after he quitted the service of his master. In this picture there was great clearness of colouring, in the heads ; with better drawing, and infinitely more taste in the disposition of the figures, than fell to the share of most of the painters in England, at that day. Such was his skill in portrait-painting in conversation, that, we learn from Lord Orford, he was at that time imitated by one Philips ; a young man, who, in that line merely, introduced himself into considerable business.

HE appears (and in our estimate it is to his credit) to have been almost the first who in his small style of Conversation painting, practised with reputation and success : and it is to be regretted that the same mode has not been continued

tinued by our artists, as we should then not have had the painful sensation of seeing so many elegant apartments covered with booby relatives, whose portraits, except only so far as their draperies may exhibit the fashions of the times in which they lived, have nothing that can recommend them to notice. The noble author above alluded to has very emphatically and with equal truth asserted that Hogarth “ had no model to follow and improve upon : he created his art and “ used colours instead of language.” With such rare talents of portraying characters it is natural that he should be ambitious of transmitting to posterity some traces of the distinguished personages at that time so justly deemed an ornament to our country : and Button’s coffee-house (then a place of great resort among the first rate wits of the age,) was properly selected as the scene best calculated for his purpose. At fit opportunities here it was, that the original drawings of the four following plates were made by our artist about the year 1720, when he was only three and twenty years of age. They are in Indian ink, yet
being

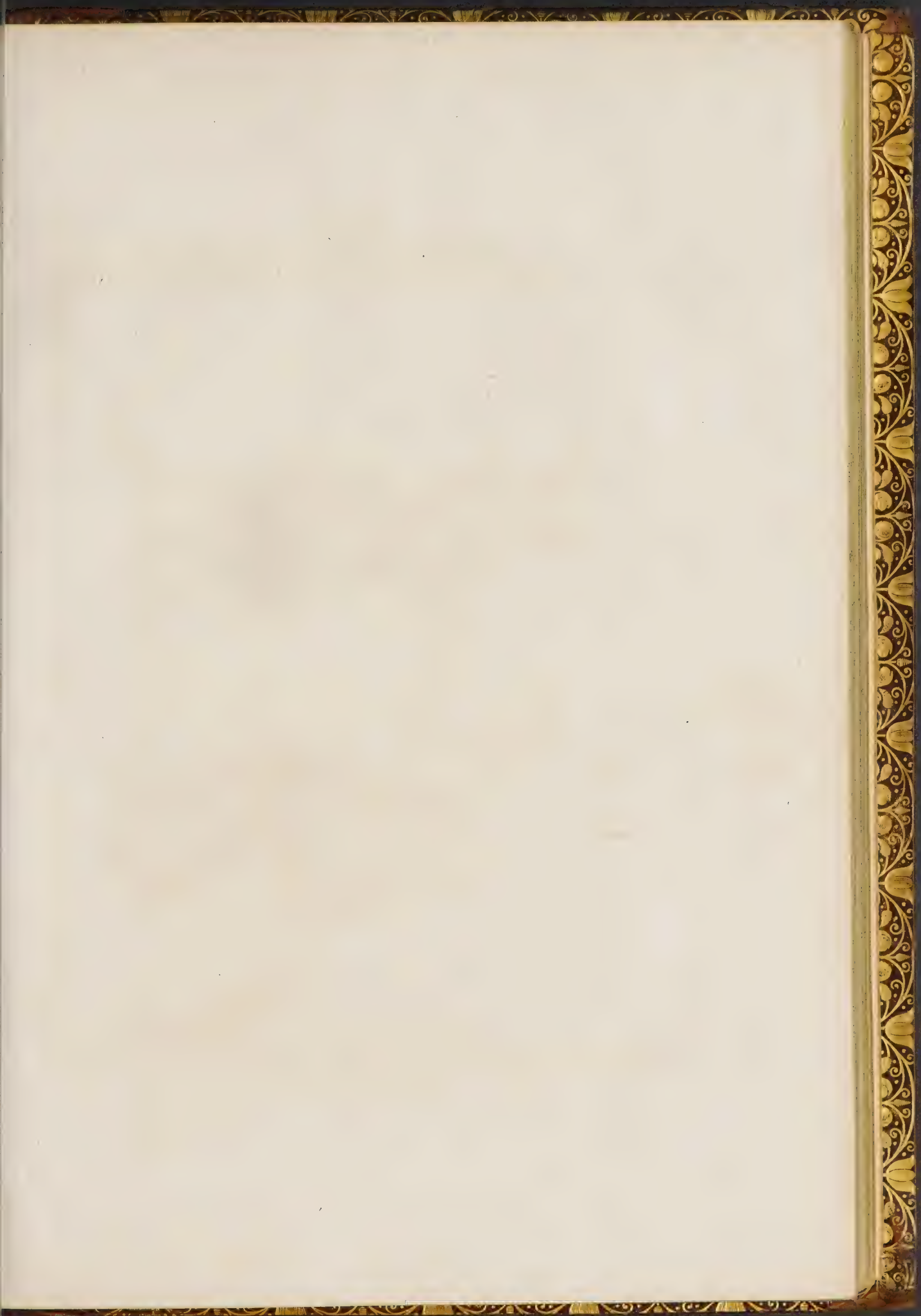


Plate I



Hogarth del.

Sam. Ireland fecit

being marked with a strong pen and ink outline, give a decided character to the persons they are intended to represent. The authenticity of them may be relied on: they were purchased by me (with three of the original drawings of the Hudibras) of the executors of a Mr. Brent, an old gentleman who was for many years in the habits of intimacy with Hogarth. Plate I. contains as I am informed a portrait of Daniel Button, master of this celebrated coffee-house, which was situated on the south side of Russel street, Covent Garden, nearly opposite to Tom's. Dr. Johnson says, Button had been a servant in the Countess of Warwick's family, and was placed in this coffee-house under the patronage of Mr. Addison. If we may judge from the political character of Addison, and from a remark somewhere in the Spectator, it seems to have been mostly frequented by Tories. The writer of that paper says "I was a Tory at Button's, and a Whig at Child's." On the north side of Russel street, and at the west corner of Bow street, stood Will's coffee-house, much resorted to by Dryden. At this coffee-house it was

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not

not an uncommon practice of a celebrated Middlesex justice of that day, one Giles Earl, a creature of Sir Robert Walpole's, to examine culprits in the publick room, for the entertainment of the company; which at times became so numerous as to render it necessary to open a new coffee-house in the neighbourhood; and this we find to be Button's. Soon after this was established, the present Tom's in Russel street was likewise opened by a waiter from Will's, named Thomas Irvin, from whom it derived its name. Between Will's and Button's, according to the Guardian, if we are to construe him literally, there seems to have been some degree of rivalry with respect to the fashion and politeness of their respective visitors. In this view of the subject it likewise appears from the same publication, that at that time taking a man by the button in conversation was become a very great nuisance. Whether this custom was derived from the name of Button's coffee-house and was a slur upon the persons who frequented it, or whatever other covert raillery it might convey, the paper, to which

which we allude, runs thus: " That it was a
 " habit among the minor orators of the city
 " coffee-houses to twist off the button, and that
 " Nestor Ironside says that within the last three
 " years he has been argued out of several dozens;
 " but that in most of the eminent coffee-houses
 " at the other end of the town, for example to
 " go no farther than Will's in Covent Garden,
 " the company is so refined, that you may hear,
 " and be heard, and not be a button the worse
 " for it." Whatever may have been the satire
 aimed, or the play amongst the wits, and whether
 it was not literally, as to some of the parties,
 personal, at the same time that the charge of
 dulness implied on the one hand, was retorted
 by that of insipidity insinuated on the other, we
 are not at this day able to develope, or do more
 than present our reader with a letter upon this
 subject in the next day's paper, written under
 the name of that Button himself.

“ Mr. IRONside,

“ I have observed that this day you make
“ mention of Will’s coffee-house as a place where
“ people are too polite to hold a man in dis-
“ course by the button : every body knows your
“ honor frequents this house ; therefore they will
“ take an advantage against me, and say, if my
“ company was as civil as that of Will’s, you
“ would do so : I therefore pray your honor do
“ not be afraid of doing me justice, because peo-
“ ple would think it may be a conceit below you
“ on this occasion to name the name of your
“ humble servant,

“ DANIEL BUTTON.

“ The young poets are in the back room and
“ take their places as you directed.”

THESE letters were dropped into a till at But-
ton’s through the mouth of a lion’s head tole-
rably well carved : a sketch of it taken a few
months ago, is annexed.

THIS



THIS head is now at the Shakspeare Tavern,
Covent Garden, where it has been ever since But-
ton's coffee-house was taken down, which was
about fifty years ago. It was given to the then
master of the tavern by the landlord of the cof-
fee-

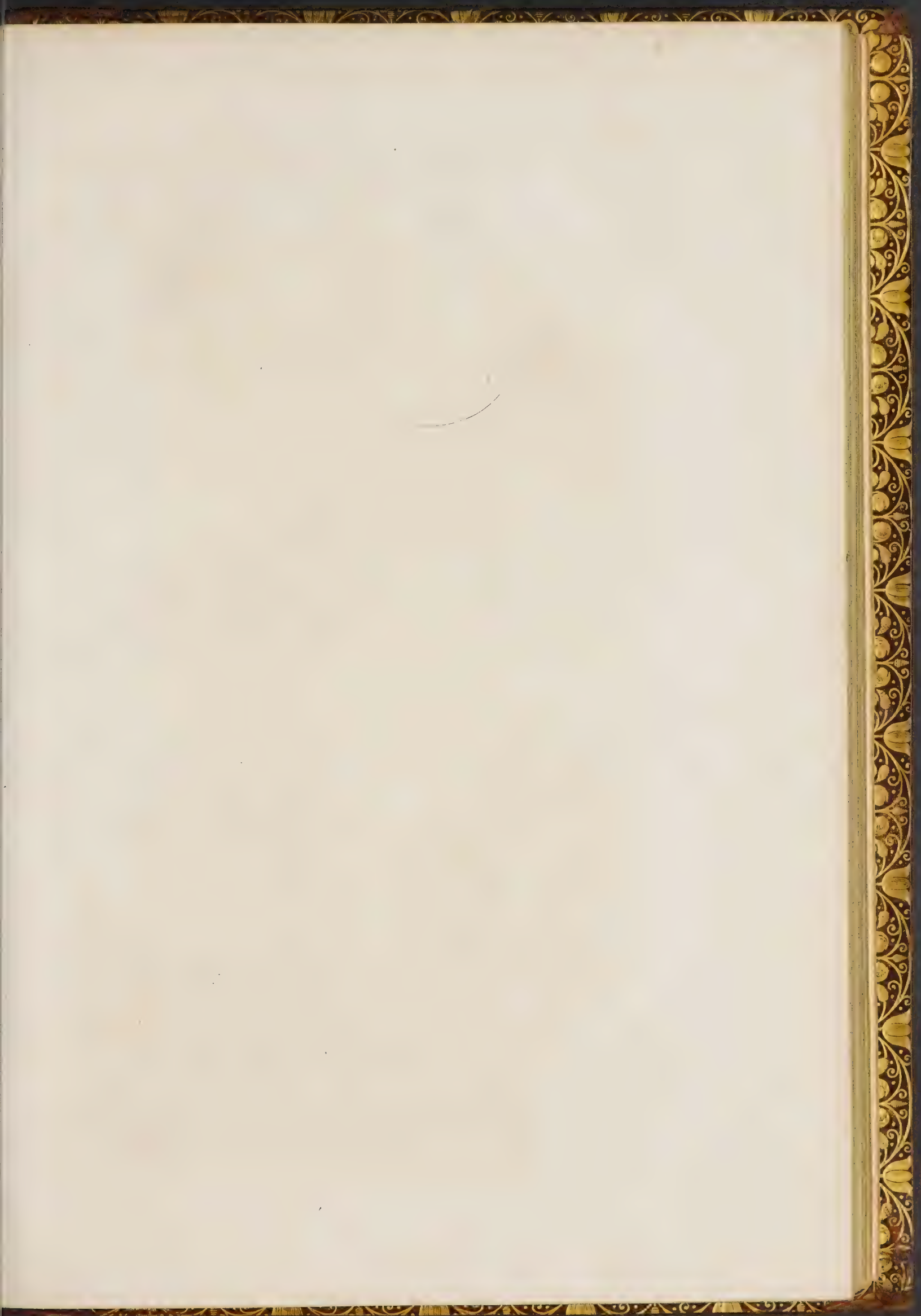
fee-house: The late Lord Chesterfield I am informed offered for this relick fifty guineas.

THE first sentence of these verses is from the 23d ep. of Martial, and the latter from the 61st, lib. 1. How choice this animal was of his food, we have ample testimony; among other tit bits he appears to have gorged the following, as we find from the Guardian, No. 145.

“ WHEREAS a *Modesty piece* was lost at the
“ Masquerade last Monday night, being the 17th
“ instant, between the hours of twelve and one,
“ the author of this paper gives notice, that if
“ any person will put it into the hands of Mr.
“ Daniel Button, to be returned to the owner, it
“ shall by her be acknowledged as the last favour
“ and no questions asked.

“ N. B. It is of no use, but to the owner.”

THE characters whose portraits are introduced in the three subsequent plates are of such high consequence in our annals of literature, that even the faintest traces of them become highly interesting



Martin Folkes



Hogarth del.

Characters who frequented Button's Coffee house about the year 1720.
S. Ireland fecit

esting to the cultivated and scientific mind : among these in plate II. is a sketch of the learned and accomplished Mr Addison, who may truly be said to have fixed the standard of refinement in our style of writing, and to have been the character so much wanted among us at that period, the Arbiter elegantiarum of the English language. Pope has given us some insight into the ordinary course of his private life, previous to his marriage.

He had in the house with him Budgell, and perhaps Phillips : these with Steele, Carey, Davenant, and Colonel Brett, were his chief companions. With one, or other of them he always breakfasted. He studied all morning ; then dined at a tavern and went afterwards to Button's. Dr. Johnson says, " That after his marriage with
 " the Countess of Warwick, when any domestic vexations arose, he withdrew the company from Button's house, and went again to a
 " tavern, where he often sat late, and drank too
 " much wine." This marriage with the Countess of Warwick took place in 1716, when Addison

son was in the 45th year of his age. He had, for some time before, been a tutor to her son; a character that she is said always to have remembered, and never to have thought entitled to be treated with much respect. Dr. Johnson has given us the following sketch of the nature of this connexion. “ His advances at first were timorous,
 “ but grew bolder as his reputation and influence
 “ increased; till at last the lady was persuaded
 “ to marry him, on terms much like those on
 “ which a Turkish princess is espoused; to whom
 “ the sultan is reported to pronounce “ Daugh-
 “ ter, I give thee this man for thy slave.”

THE nature of such a connexion held out to the placid and elegant mind of Mr. Addison little promise of conjugal felicity; a consequence seldom derived from inequality in birth, or fortune.

THE son of the Countess, with whose tuition Mr. Addison was entrusted, appears to have been a young man of a very dissipated turn and loose principles: which his tutor had with much earnestness strove to reclaim but without success: he was therefore determined to try what might be
 given

given by the united influence of the example and indirect reproaches of an honoured friend in his last moments; accordingly he sent for him to his chamber, where he repeated to him the following striking admonition. "I have sent for you that you may see how a christian can die." I cannot more aptly close these slight traits of this great man's character than by transcribing the following elegant couplet from his friend Tickel's elegy.

"He taught us how to live; and oh! too high
 "The price of knowledge,—taught us how to die."

MARTIN Folkes, who is represented at the same table with Addison, was a mathematician and antiquary of much celebrity in the philosophical annals of this country. He was at the early age of twenty-four admitted a member of the Royal Society, where he was greatly distinguished. Two years afterwards he was chosen one of the council, and was named by Sir Isaac Newton himself as vice president: he was after-

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wards

wards elected president, and held this high office till a short time before his death, when he resigned it on account of ill health. In the philosophical transactions are numerous memoirs of this learned man: his knowledge in coins ancient and modern was very extensive; and the last work he produced was on that subject, the English silver coin from the conquest to his own time. He was president of the Society of Antiquaries at the time of his death, which happened on the 28th of June 1754, at the age of sixty-four. A few days before his death, he was struck with a fit of the palsy and never spoke after this attack.

IN plate III. we find a portrait of the learned and facetious Dr. Arbuthnot. This sketch receives additional value from the consideration that no well authenticated portrait of him is extant: none such at least has come within our knowledge. The learning and skill of this great man drew forth the applause of all his contemporaries, amongst whom he seems to have had no enemies; even Pope, with all his spleen and envy, could not withhold his tribute of applause: he used frequently

Count Viviani

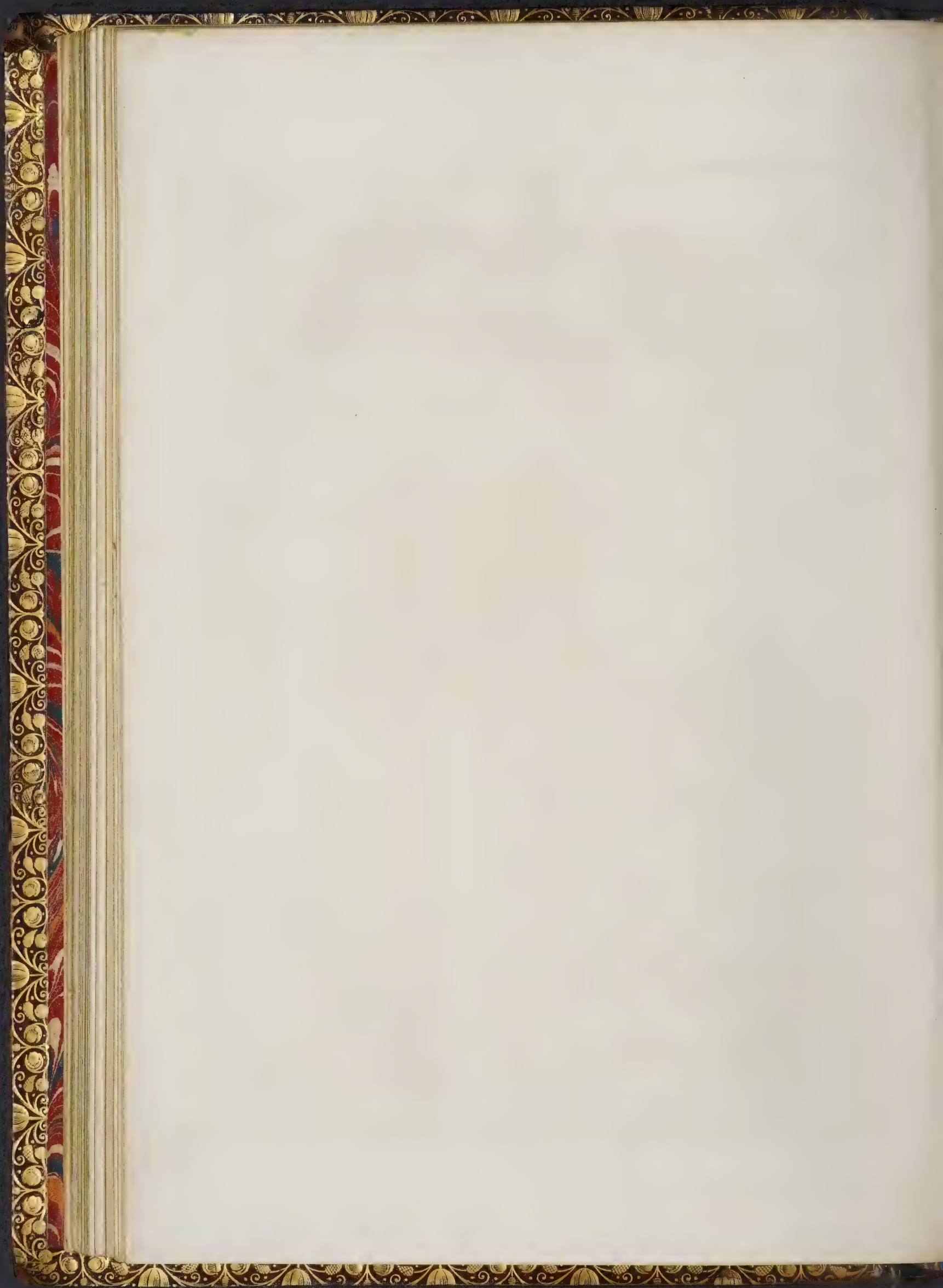
D^r Arbuthnot



Hogarth del.

Sam. Ireland fecit

Characters who frequented Button's Coffee-house about the year 1720



quently to say of him, that of all the men he had met with or heard of, Dr. Arbuthnot had the most prolific wit, and that in this quality Swift only held the second place. It is not improbable that Pope might have had a secret gratification in lowering the estimation of a rival author, in a point in which, with very strong pretensions, he laid claim to pre-eminence. Dr. Arbuthnot was a native of Arbuthnot in Scotland, and at a proper age was sent to the University of Aberdeen to qualify himself in the study of physick, in which he afterwards took his doctor's degree: the first work that he engaged in upon his arrival in London, was an Examination of Dr. Woodward's account of the Deluge, &c. This learned treatise appeared in 1697, and laid the foundation of the doctor's literary fame. His close application to the study of physick gave him competency, and his success introduced him to the notice of the polite world. In 1704 he was elected a Fellow of the Royal Society, and was soon after sworn, physician to Queen Ann. His skill in the discharge of this trust having been the means of recovering her

Majesty from a dangerous illness, drew from his friend Johnny Gay the following elegant pastoral compliment.

" While thus we stood as in a stound,
 " And wet with tears, like dew, the ground,
 " Full soon by bonfire, and by bell,
 " We learn't our liege was passing well.
 " A skilful leech (so God him speed)
 " They say had wrought this blessed deed,
 " This leech *Arbuthnot* was yclept ;
 " Who many a night not once had slept,
 " But watch'd our gracious sov'reign still :
 " For who could rest when she was ill ?
 " Oh ! may'st thou henceforth sweetly sleep !
 " Sheer, swains, oh ! sheer your softest sheep
 " To swell his couch ; for well I ween,
 " He saved the realm who saved the queen."

IN 1714 he was engaged with Pope and Swift in a design to write a satire on the abuse of human learning. This was to have been executed in the humourous style of Cervantes, but the death of the queen, whom he could no longer save, put an end to this undertaking. After this period, it appears that, in conjunction with Pope, he had some share in the unsuccessful Comedy of Three Hours

Hours after Marriage : a piece that, with such a combination of wit and talents to bring it forth, seems not to have had strength enough for representation, nor to have since been thought worthy a revival.

IN 1734 his health appears to have been much on the decline ; and at the close of a letter in answer to Mr. Pope's enquiries after him, he says, " A recovery in my case, and at my age, is impossible. The kindest wishes of my friends is " an Euthanasia. Living or dying I shall be " yours." He died in February 1735, at his house in Cork street, Burlington Gardens, but at what age is not clearly ascertained. He was, as far as from circumstances we are enabled to conjecture, upwards of seventy. The wit and humour of this amiable character, although equal if not superior, to that of any of his contemporaries, was not less distinguished by its strict conformity to the moral duties. As a mark of his easy and negligent temper, it is said that he was accustomed to minute down every occurrence of any consequence in a paper book that usually lay in his
par-

parlour; and that he would suffer his children to tear out leaves at one end of it for their paper-kites, while he was writing at the other. Of the other character in this plate that is in conversation with the doctor, we know little more than that he was a Count Viviani; a great frequenter of this coffee-house at that period. His figure was identified some years since by the Hon. Mr. Horace Walpole, now Lord Orford, who remembered him well. The character with a paper in his hand standing at the table, has much the countenance of Pope; but in that which occurs in the next print, plate IV. there is a peevishness and anxiety in the lineaments of the face, that we find in most of his finished portraits, and which are so strongly characteristic of the man, as to leave no doubt of the identity.

THE poetical talents of this great ethic writer are well known by his works; and little can be said that is new, or that can give much additional information relative to his character. He tells us himself that at an early age "he lisped in numbers;" and by others we are informed that

his



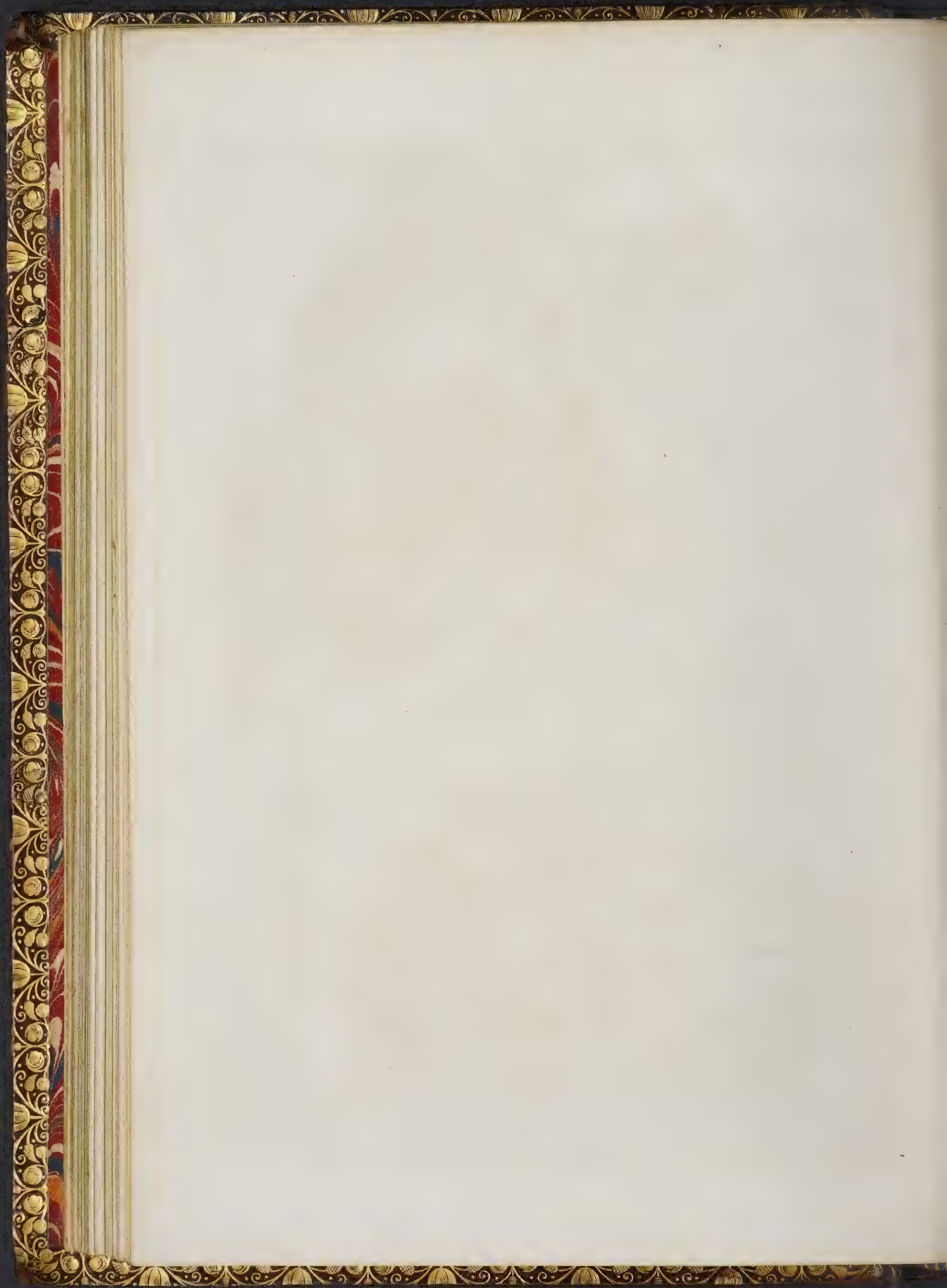
D. Garth

Pope

Streland fecit

Gillray del.

Characters who frequented Button's Coffee-house about the year 1720



his voice was so musical that he was called in fondness, the *little nightingale*. With these rare qualities of genius and harmony, his primary aim was to become a poet, in which pursuit he appears to have been warmly encouraged by his father, who never failed to flatter him by saying “ *These are good rhymes.*”

At the age of 15 he was a good Latin and French scholar, he wrote a tragedy, an epic poem, and panegyric on most of the princes in Europe; and acknowledged that he thought himself the greatest genius that ever was. At the age of 17 he avowed himself a poet, and as such being entitled to political conversation, Dr. Johnson says he frequented Will’s coffee-house, in Russel street, Covent Garden. So young a character and of so rare talents as to draw forth the praises of Addison, naturally excited the envy of many, and even the aversion of some: amongst these the critic Dennis became absolutely outrageous, insisting that he was successful only from fashion and false opinions then prevalent, and that he considered him both young and raw. Whatever justice there
may

may have been in Dennis's opinion relative to the first essay of Pope, it is certain that his future productions prevailed against the critic's fury, and occasioned his total overthrow in a Narrative of the Frenzy of John Dennis.

POPE appears to have had a strong propensity towards the art of painting, and to have studied some time under his friend Jervas. The effect of this study produced a tolerable specimen of the art, in a portrait of Betterton the player, which he presented to the late Lord Mansfield : it is still at the house at Caen Wood. The success of his Iliad, that contained sixteen thousand verses, with all its merit, is yet an extraordinary instance of profit arising from a poetical work ; since he received for it the clear sum of five thousand three hundred and twenty pounds four shillings. This work engaged him upwards of five years ; and in the course of the undertaking he seems to have been occasionally so fatigued as to have " wished " that somebody would hang him."

POPE, by his literary labours appears to have realized an income of eight hundred pounds per an-

annum ; a harvest infinitely beyond what had ever been gleaned by any of his fellow labourers on the flowery summit of Parnassus, either those who had gone before him, or have since cultivated the barren laurel upon the same unproductive spot. With a true and perfect conformity to his origin and state in elder times, a bard will not be other than a beggar : and well founded is the apostrophe of Shenstone, who spoke but too feelingly, when he exclaimed :

“ Poet and rich ! ’tis solecism extreme !
 “ ’Tis heighten’d contradiction ! in his frame,
 “ In ev’ry nerve and fibre of his soul,
 “ The latent seeds and principles of want
 “ Has nature wove ; and fate confirm’d the clue.”

WITH this ample income Pope does not seem to have been much celebrated for his munificence or hospitality. He is said to have had seldom more than a pint of wine at his table even when he had two friends with him : of this quantity he would not scruple to take for his own share two glasses and then retire, saying with the easiest air

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imaginable to his company, " Gentlemen I leave
 " you to your wine." Judging of the number
 of his friends from general information, a bottle
 would not often be wanted: his friendship ap-
 pears to have been too contracted and selfish, and
 his satire of too keen and merciless a quality to
 have endeared him to many of his species; most
 of whom would probably have felt much more
 pain than gratification from his society.

OF the colloquial wit of Pope we know but
 little; and what has passed down to us is princi-
 pally of a sarcastic, or splenetic cast. Men over-
 whelmed with natural infirmities and personal de-
 fects are seldom much inclined to cheerfulness or
 conviviality, the common parents of wit and good-
 humoured raillery. Dr. Johnson records one re-
 partee of his, that may be thought worth repeat-
 ing: " When an objection raised against his in-
 " scription for Shakspeare was defended by the
 " authority of Patrick, he replied, " Horresco
 " referens, that he would allow the publisher of
 " a dictionary to know the meaning of a single
 " word, but not of two words put together."

THE

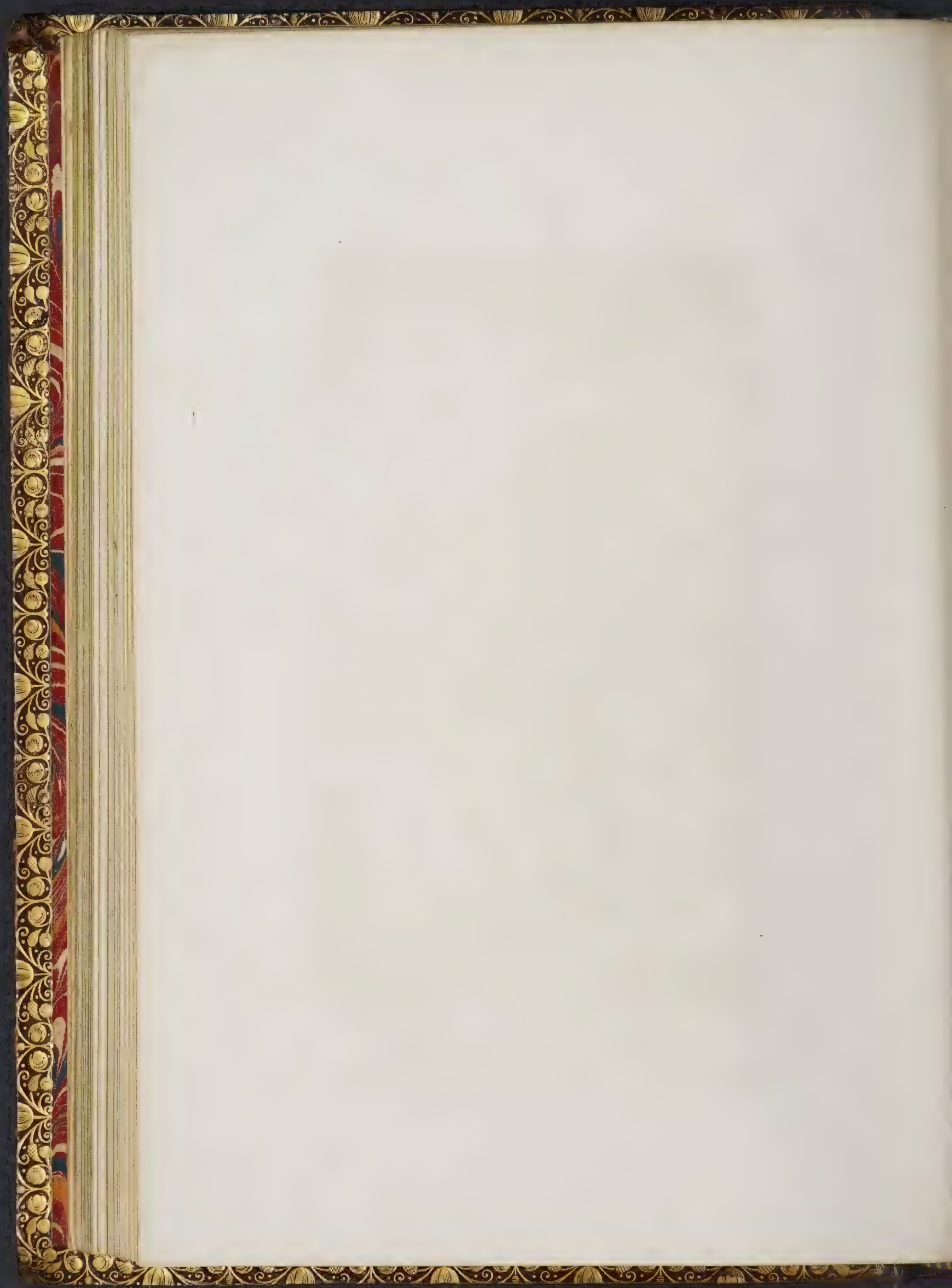
THE portrait of Dr. Garth, in conversation with Pope, has some similitude to that introduced into Birch's Lives of Illustrious Persons : the political principles of Garth, who was an active and zealous Whig, seem in some degree to contradict the supposition that Button's was only frequented by Tories : the conjecture is too illiberal to be supported ; a difference in political opinions seldom makes much difference in the friendship of men whose minds are properly cultivated. As a poet, the merits of Garth are best known by his Dispensary ; and if at any time it may seem to want poetical ardor, the humane motive with which it was written, and the real good that resulted from it to the poor, will become an ample apology. On the accession of the present family his professional claims were acknowledged and rewarded. He was knighted with the sword of Marlborough, and made physician in ordinary to the king, and physician to the army. The sterling, though inoffensive, good humoured wit of the doctor was universally admit-

ted ; and was as distinguished as his humanity and skill in his profession.

THE plate that follows was engraved by Hogarth in 1724, for a sixth edition of a work called the Happy Ascetick, or, the best Exercise, together with Prayers, &c. by Anthony Horneck, D. D. It was judicious in the proprietor of this dull work of the doctor's to call in the talents of our artist to decorate his new edition ; the scarcity of which at present can only be imputed to the excellence of the frontispiece. Former editions of this book are every where to be found lying on stalls, at the usual price of waste paper. The intrinsic merit of this print, independent of the accidental recommendation of its scarcity would have induced us to select it in this place. The original print ; of which we avow this to be a fac simile, although it has not the name of Hogarth affixed, yet stands indubitably the work of his hand. The whole print is etched with infinite taste ; but in the figure of the boy he has been peculiarly happy, both in the draw-



J. J. fecit
ST. MATTHEW Ch. 21. Verse 28.
*Son, go Work to day in
my Vineyard.*



drawing as well as etching of the figure. We flatter ourselves the annexed print, although no more than a copy, will yet confirm the idea. This design varies so materially from that of the former editions, as to leave no room to doubt, but that it was the effusion of his own mind.

It may be generally observed in the works of this great artist, that when compelled servilely to follow the ideas of others, the restraint sat awkwardly upon him, and appeared to have fettered a genius unlimited in conception, as it was copious in expression.

In the year 1725, Hogarth engraved seventeen plates for a work entitled "The Roman Military Punishments, by John Beaver, Esq. London, from The Happy Revolution, Anno 37." (i. e. 1725.) This work is in a small quarto size, consisting of 155 pages, and is so exceedingly scarce that I have not been able to find it in any bookseller's shop or private collection; except that of the Earl of Exeter, to whom I feel myself obliged for the communication of it during the prosecution of this enquiry.

OF

OF the author of this book we know little farther than is to be collected from his preface, from which, as we likewise gather the nature and intention of the work, we shall select the following passage. “ The nature of the employment in which I have the honour to serve his majesty, necessarily engaged me to be acquainted with this subject. And though the modern punishments used in armies fell more immediately under my consideration, after I had finished my enquiries and observations upon them, the work seemed imperfect till I had looked back into antiquity, and seen what punishments were in use in those remote times, when military discipline is thought to have been in the highest degree of perfection.” This work consists of seventeen chapters, to each of which, except the 2d, 3d, 7th, and 12th, are prefixed small head pieces, engraved and designed by Hogarth, with his name affixed. In the title page of this book is likewise a small print of a Roman general sitting, with a truncheon in his hand; which though it has not the artist’s name, we yet





W. Hogarth del^t

A. M. I. fecit.



W. Hogarth del^t

A. M. I. fecit.

yet decidedly pronounce to be his engraving, and have therefore introduced the annexed copy, plate I. The extreme scarcity of this and the four following prints may be admitted when we observe that we never saw them detached from the book itself, except in the collection before us ; they may therefore be deemed, when considered singly, as unique prints. In the passage above quoted from Beaver's preface, it appears that he had finished a work on Modern Military Punishments, but from what follows, we have reason to believe it was never published : he says, " The
 " first (viz. the Roman) I now send into the
 " world, as a man, going to the water, dips his
 " foot to feel what reception he is likely to meet
 " with ; by that rule resolving, either to publish
 " the second part, or sit down contented with the
 " private satisfaction of having by my studies,
 " rendered myself more able worthily to discharge
 " the duties of my office.

THAT the Modern Punishments was a work intended for the public eye is corroborated by two prints of Hogarth's on that subject, of the same
 size

size with those in the Roman Punishments, and are now sold, with ten impressions of the others, at very moderate prices. These twelve plates were discovered in 1774, in the hands of a button manufacturer, at Birmingham, and since that time have come round into ordinary sale. Where the others of which we have given the following copies, may have lain concealed, time and accident can only discover. When we observe that the book, which contains them is only valuable on account of the prints, and has lately sold for 10*l*, the curious may possibly not be dissatisfied with becoming possessed of these copies on so much easier terms.

PLATE II. describes the Roman foldiers portioning out each man's allowance of corn and other provisions, and at a table adjoining counting out money for the pay of the troops. This print is a head-piece to the 17th chapter of *Beaver*, and differs materially from that fold with the set, which has not the range of tents behind the pay table, introduced in the print before us: the disposition of the figures is likewise very different.

The

The plates are certainly both originals ; but from what motive the artist re-engraved it with these alterations is not at present discoverable.

IN the infancy of the Roman state, their soldiers had no pay or subsistence allowed them by the public : every man supported himself in the war, and carried on the duties of it at his own private charge, till about the year 350, ab U. C. ; when the Senate decreed that there should be issued a third part of a drachma, or seven-pence half-penny a day for every foot soldier ; to a centurion twice as much ; and to a horseman or trooper a drachma, or Roman denarius. This pay continued till Julius Cæsar doubled it to the legions for ever. The pay of a foot soldier was afterwards raised by Augustus to a whole denarius. They had wheat distributed among them, over and above their pay, as well after as before they began to receive wages ; besides which, they had sometimes bacon, pork, salt, and pulse given them. The allowance of wheat was generally made for one month, and sometimes three ; and

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their

their pay was usually issued for twelve. Offenders were generally served with barley instead of wheat; and, when so fed, they were considered as being in such a manner degraded as to be fitter to associate with beasts than men. Marcellus ordered those cohorts who had lost their ensigns in the battle with Hannibal near Canusium to be fed with barley; and Augustus put the same mark of disgrace on those legions who had given ground to the enemy. A soldier neglecting his duty, or not improving himself in his military exercises, or having escaped with life upon decimation, was subject to the same humiliating punishment.

PLATE III. represents Roman soldiers going from sale into a state of slavery, as described in Beaver, chap. 9. Slavery, says he, was introduced by the *Law of Nations*, and very much practised by the Romans. Their emperors preserved all captives in war, in order to sell, not destroy them. A freeman among them might be reduced to a state of slavery several ways, viz. by being ungrateful



W. Hogarth del.

A.M.I. fecit.



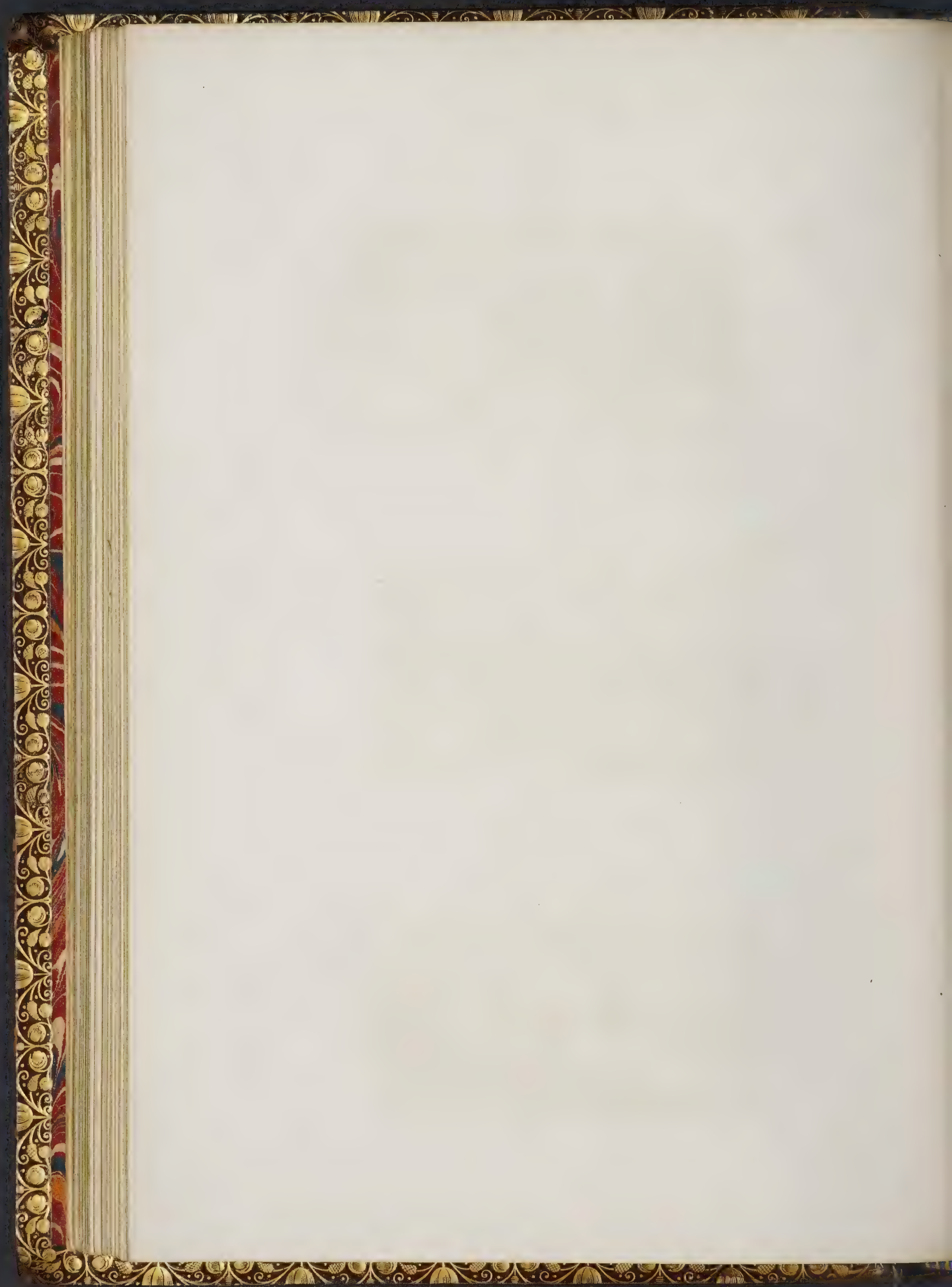
W. Hogarth del.

A.M.I. fecit.



W. Hogarth del.

A.M.I. fecit.



grateful to the country and government under which he was protected, by not answering to his name, or appearing at the muster upon levies.

WE are told that Alexander Severus, on hearing a young foldier had injured a poor woman by stealing from her some goods, commanded him to be difarmed, declared a flave, and given to the woman to gain her a livelihood by his drudgery.

AN enfranchised person, becoming ungrateful to his patron, was declared a flave. A person disabling himself from military duties, by cutting off his thumbs, (no uncommon resource with the Romans notwithstanding their boasted courage) was declared in a state of flavery. An act of cowardice was likewise punished in the same way; and Justinian instances one person as degraded to flavery: who being under age suffered himself to be fold for a certain time, for the sake of sharing the money.

PLATE IV. illustrates the Roman method of encamping without the intrenchments, the manner of degraded foldiers marching with the baggage

gage among the captives, and the mode of breaking or taking away their spears. On these subjects Beaver treats in chap. 16. In their method of encamping, not only every legion, but every century and decury had a particular spot of ground allotted them to pitch their tents on, which was disposed in proportion to the number of forces in the army.

PERSONS convicted of offences, were by way of disgrace obliged to change their quarters, as being unworthy of associating with their old comrades; and others were condemned to lie without the trenches of the camp, upon the bare ground, exposed to the insults of the enemy. Other delinquents were ordered to march among the captives with the baggage; to which degradation was sometimes added the taking from them their colours and breaking their spears; a degree of infamy, with which scarce any but the cowardly or slothful were ever stigmatized. The spear was an emblem of fortitude among the Romans, and was therefore added to all the statues of their Emperors. The punishment of taking away the spear,

is

is the *Censio Hastaria* so often mentioned in the Roman History.

PLATE V. describes a scene of banishment ; a punishment frequently inflicted amongst the Romans upon those who had transgressed the laws. This refers to chap. 10. The Romans had two kinds of banishment, the one *voluntary*, the other *necessary* ; the first was considered as a wise and timely retreat, to avoid the severity of a formal sentence of banishment ; the latter, a punishment to which persons of all conditions, according to Suetonius, were liable. Livy says, that the remains of the army after the battle of Cannæ were all banished to Sicily, there to remain as long as the war continued in Italy. Romanus and Vincen-tius, both tribunes, were sentenced into banishment for interfering in matters that did not concern them. We find Julius Cæsar threatened his army with this punishment, because they appeared dejected at the great strength of Juba's forces ; he says, “ Let none among you take upon them
“ to mutter, or argue, but believe what I say ; or
“ else I shall certainly take care to have you all
“ ship-

“ shipped in some old shattered vessel, and committed you to the mercy of the winds and waves.”

THIS would have been banishment, indeed ; and as summary, and probably as effectual too, as the modern French improvement upon the Roman military code ; a launching into eternity as certain almost as that of the two or three hundred poor muttering and dissatisfied priests, who, were lately floated in barges into the middle of a river, and laid down their lives, as victims of the new discipline at this watery guillotine.

HAVING observed that it was Beaver’s intention to publish a History of Modern Military Punishments ; and that two prints of this work had been engraved by our artist ; we have now an opportunity of introducing another design made by him ; but which, we presume, was never engraved for that work by himself.

THE annexed specimen in aqua-tint is a facsimile from the original drawing by Hogarth in Indian ink ; and the instructions given at the top of the print, in his own hand writing, are evidently intended for the use of the engraver.

THE

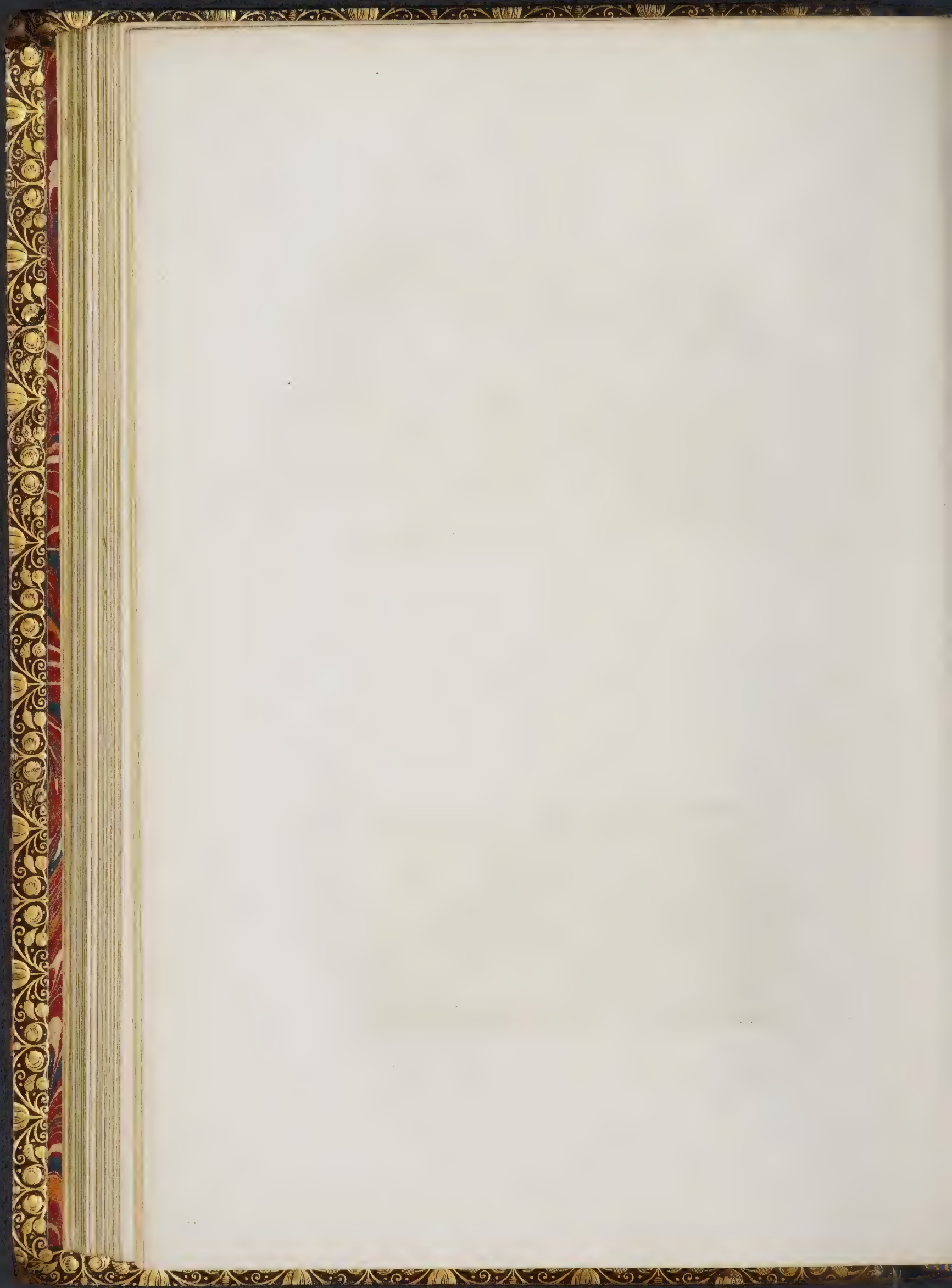
make the label on the breast & the ring
round the neck more distinct



S. J. fe.

Wm Hogarth





THE etching beneath came into my possession before I had seen the original drawing ; and though I was fully aware it was not from the graver of Hogarth, yet the style and manner were so like his, that I was induced to make a purchase of it. The original drawing has confirmed my conjecture. I shall have frequent occasion to refer to this print, as it may tend to identify some others introduced into this work, that have long been considered as doubtful.

THE artist (if he deserves that name) who engraved this plate, was J. Sympson, jun. who kept a shop, the sign of the Dove, in Russel Court Covent Garden : a name affixed to the next print that occurs in this work, and the same person, who likewise engraved a very indifferent one in metzotinto, of orator Henly christening a child, after a design of Hogarth.

UPON the subject of this small print, on Modern Military Punishments, we are rather at a loss ; being unable to offer any thing satisfactory in explanation of our author's aim. If there was any reason to believe that, prior to this publication,

cation, Hogarth had ever visited France; we might have concluded, that the scene alluded to was laid in that country. Before the revolution, it was there common to meet, in every Seigneurie, an instrument of punishment, somewhat resembling our stocks; to which the culprit was fastened by an iron collar, called a Carcan. The attendants that enforced this punishment, though a civil guard, wore always a military habit.

THE guard here seem to be of that class; and have but little the air of soldiers: at any rate, they are no better than the city trained bands formerly were; and the victim, fastened to the stake, with a label on his breast, appears an object as harmless as ever paraded Bunhill fields. The name of W. Hogarth, in. sc. is marked under the original engraving; and is evidently so marked from the ignorance of the artist.

IN 1726, we find Hogarth engaged in his incomparable production, the illustration of Butler's Hudibras. To follow the ideas of an author

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thor of such genuine wit and excellence, was an arduous undertaking for the most skilful artist of that, or of any later period. Engravers then seldom studied the first and noblest part of the art, drawing; without which accomplishment perfection cannot be attained in any branch of the fine arts. In this work, Hogarth has shewn himself a perfect master of his subject; and has displayed a talent for satire, not inferior to that of his masterly original. He has managed the whole series of prints with such skill, as to make the subject his own. The large set of prints on this subject were so highly esteemed by Hogarth; that Mrs. H. assured me, whenever he met with fine impressions of them, he eagerly became a purchaser.

OF this excellent work I have most of the original drawings; the designs of which are materially different from the prints, and in many respects I think superior. In the frontispiece particularly, the character of Butler is happily sustained, if it is truly delineated, as no doubt it was, by the pencil of Sir Peter Lely. Should I ever become

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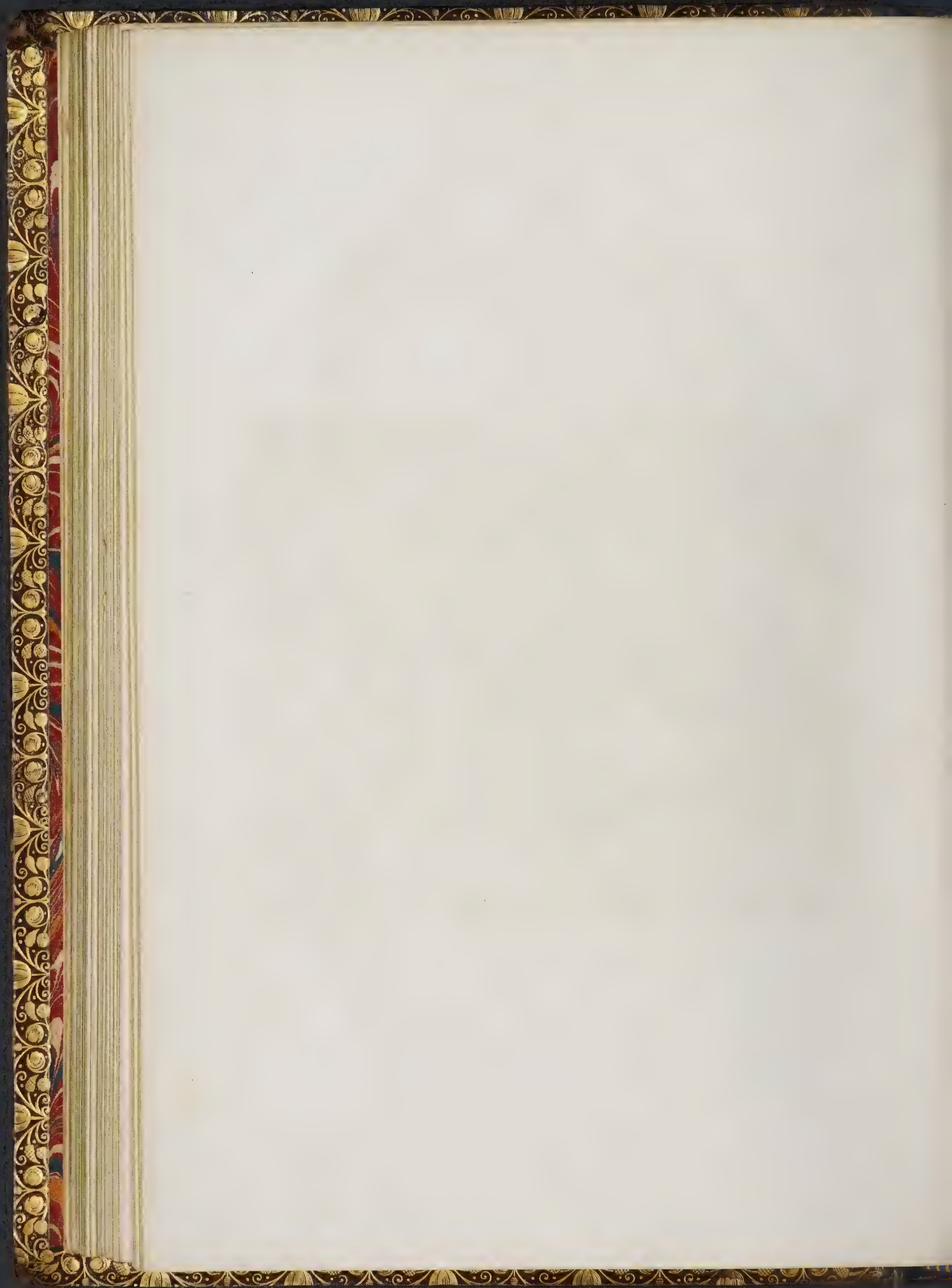
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possessed of the whole set of this work, it will be a peculiar gratification to be thus enabled to present the world with close and correct copies of them, in imitation of the originals.

THE small set of prints to Hudibras, although inferior to the larger ones, are at the same time so superior to the former editions of that work, published by some anonymous hand in 1711; that one might almost be led to believe Hogarth had not seen them: and yet he appears in some respects to have occasionally borrowed a hint from them. The competition adds as much to the reputation of our artist, as his warmest eulogists could wish or desire.

IN the annexed etching, copied from a very scarce print, we present an avowed specimen of Mr. Sympfon's talent as an engraver, with his name affixed as well as that of Hogarth, who made the design: this is the only instance, amongst the many prints we have seen in this style of etching, in which we find the name of the engraver; although they all have that of Hogarth. The originality of the designs we flatter





ter ourselves we have amply proved in the former plates : we shall therefore make no further apology for their introduction, and have only to regret that they were not put into the hands of a more skilful artist. This ticket was evidently engraved for the benefit of Walker, the hero of the Beggar's Opera.

THAT excellent satire made its first appearance early in the theatrical season of 1728 ; and happily employed the pencil of Hogarth in perpetuating the likenesses of the principal characters, and of transmitting to us a faithful picture of the manners and decorations of the stage at that period.

THE scene, presented in the annexed etching, was painted by Hogarth for Mr. Rich, then patentee of Covent Garden Theatre. It was sold at his death to the late Duke of Leeds for 35*l*. A duplicate of this picture ; the original sketch of which in crayons is in my possession, was likewise painted by Hogarth for Sir Henry Gough.

THE very extraordinary merit of the Beggar's Opera, employed the pens and pencils of all ranks in its commendation : the ladies, we are told, carried about with them the favourite songs in their fans ; and houses were decorated with screens, that contained verses or scenes from this celebrated opera. The heroine of the piece, Miss Lavinia Fenton, (Polly) rose from the lowest of all situations, that of selling oranges in the theatre, to be so highly distinguished by the great ; that verses were in many instances addressed to her by them, and it became fashionable even to repeat her colloquial phrases.

SHE made her first appearance on the stage at Lincoln's Inn Fields Theatre in the year 1726, and quitted it at the end of the first season of the Beggar's Opera, when she retired, and cohabited with the Duke of Bolton, till the death of his Duchess in 1751. On this event taking place, he did not hesitate to lift her by marriage from a situation at that time as little reputable as her former one had been humble, to
one

one of the highest dignities in the kingdom. She survived the Duke six years ; and, dying in January 1760, was buried at Greenwich.

FROM a three-quarter portrait of her in my possession, painted by Hogarth, she appears to have been handsome, and to have had a peculiar sweetness in her eyes.

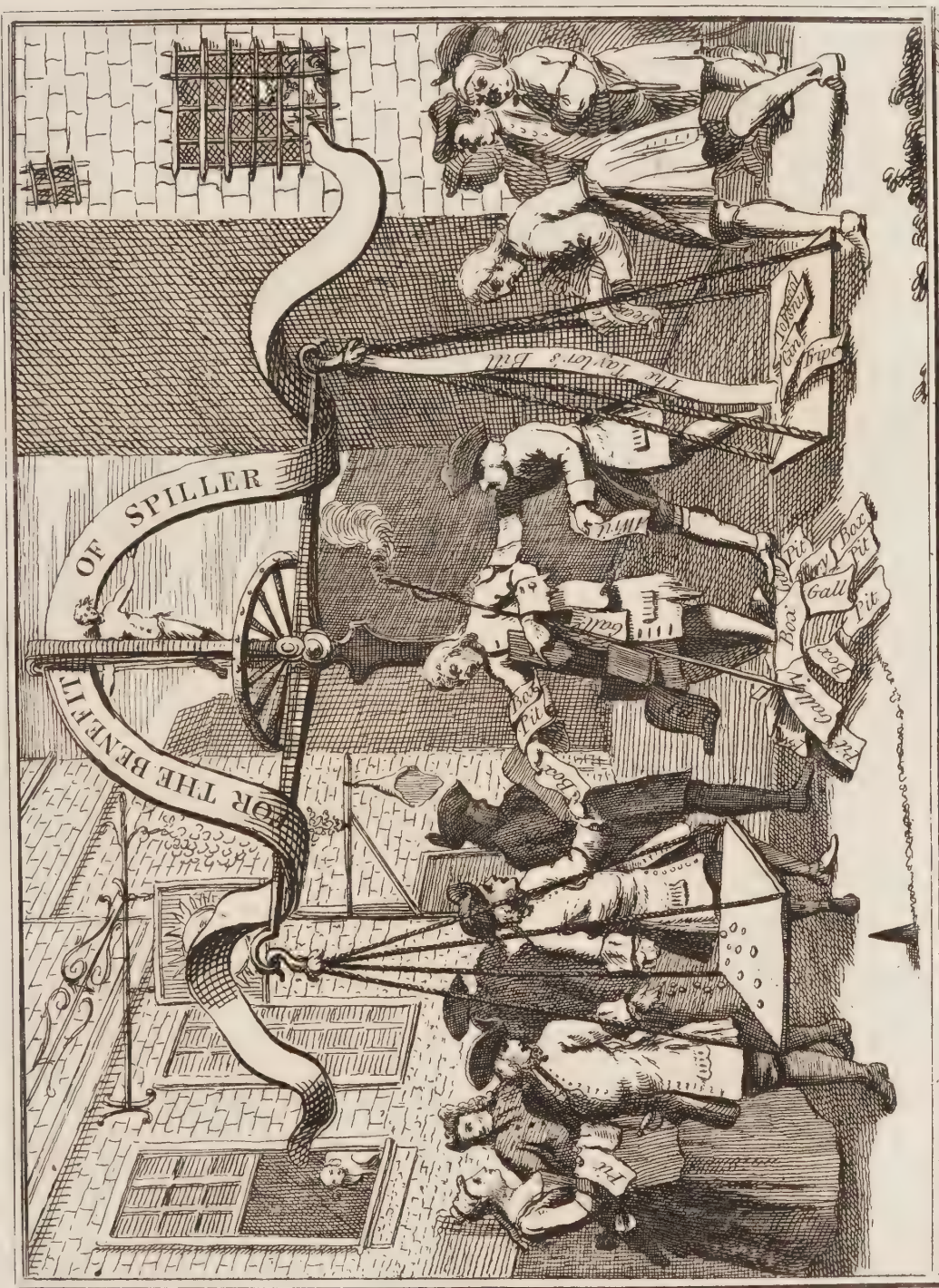
HAVING said thus much of the heroine of Gay's opera, something may be thought due to the fame of the hero. Thomas Walker, (Mac-heath) is said to have thrown an easy and dissolute air into the character, to which all his successors have been strangers. He seems to have obtained no great applause from his theatrical talents before the appearance of this opera ; although Victor says, that Booth had told him, he had at that time great expectation of Walker's proving a capital actor.

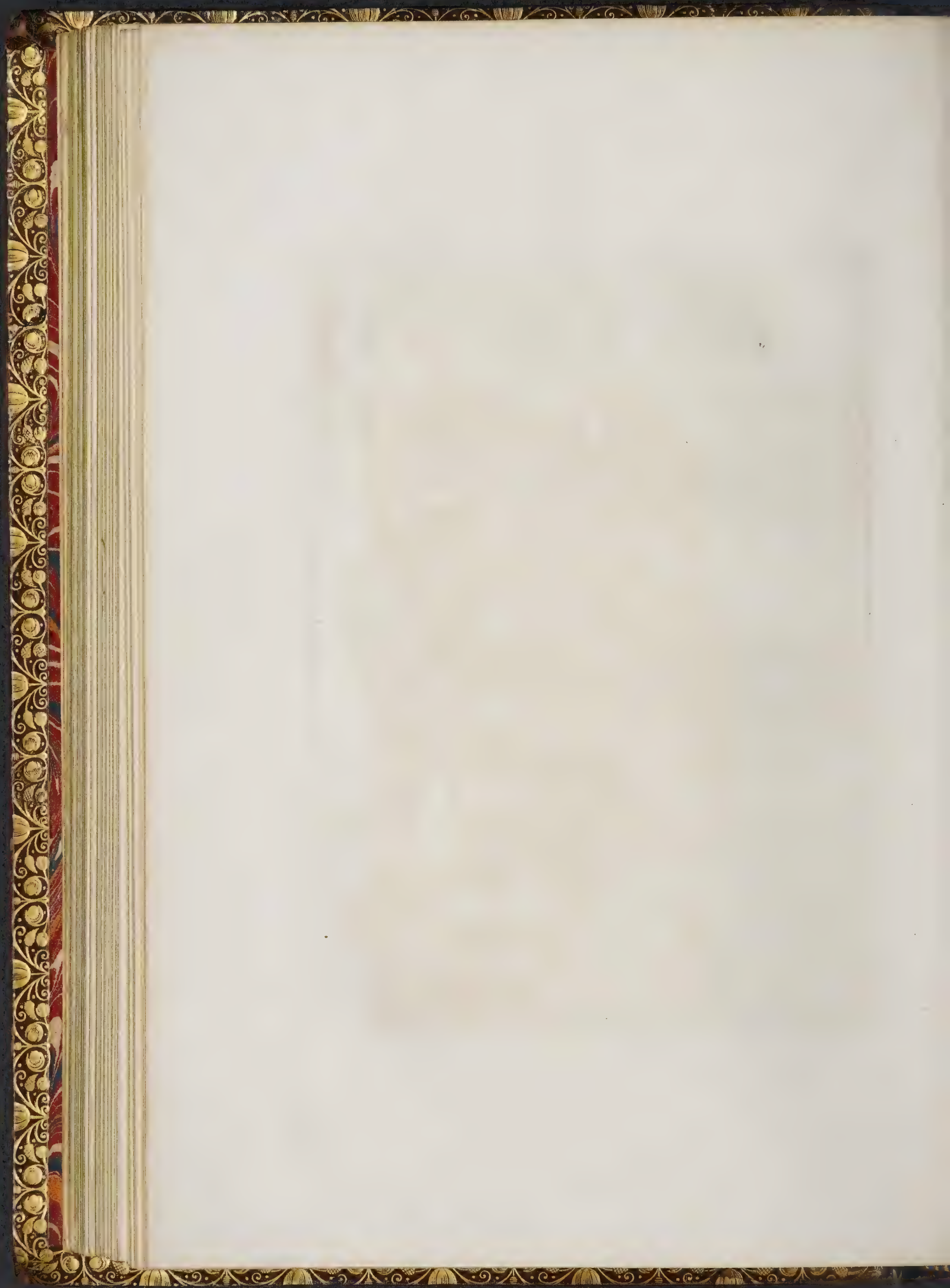
THIS opera, that raised him to the first degree of reputation as an actor, became fatal to him as a man. He addicted himself to intemperance, in consequence of the applause he received ; and, be-
coming

coming useless to the stage, was discharged ; and went to Ireland, where he died in 1744.

WE shall now advert to another hero of the theatre at this period, the celebrated James Spiller ; who played the character of Mat of the Mint, in the Beggar's Opera, with great applause. Here we find the talent of Hogarth called forth in the service of humanity, and to the aid of this son of mirth ; who, about the year 1728, appears to have been reduced to penury and great distress.

THE annexed copy of an unique print in my possession was engraved for the benefit of poor Spiller, the Shuter of his day. On this small print, the artist has bestowed uncommon labour and attention : the markings of the face of this comedian, although so very diminutive, are yet so nicely discriminated, as to become a real portrait. Nor has he failed in displaying that wit and humour, in which his greater works so much abound : the anxiety in Spiller to get rid of his tickets, and dread of the impending danger,





ger, from the urgency of his creditors, is forcibly represented, in every turn of his countenance. The conceit of the money-scale not preponderating against the tradesmen's bills, and leaving the poor comedian no alternative but to linger in a gaol, or to be shot at as a soldier, is happily executed, and worthy the pencil of its author: the style of engraving in the original print may be ranked with the best of Hogarth's works. The copy, though short of it, will yet, we flatter ourselves give no ill idea of the original. As the biography of a player seldom outlives the remembrance of his contemporaries, some hints relative to this singular character may not prove unacceptable to the reader.

THIS theatrical hero was the son of a Gloucester carrier, and born in 1692. The father, having acquired some property, apprenticed this his only son to a Mr. Ross, a landscape painter. In this profession he is said to have made some progress; but, as no specimens of his talents have been handed down to our knowledge, we
cannot

cannot speak concerning his merit in that line. Before the expiration of his apprenticeship he engaged in a strolling company; where, comedy being his forte, he sometimes burlesqued Alexander the Great, and other characters of that class. In London his comic talents were better understood, and more amply encouraged. We find him, in many of his humourous parts, rivalling Pinkethman, of facetious memory, and of whom Sir Richard Steele observes, that "Pinkethman made a living of his face."

SPILLER was not only the rival of Pinkethman; but, we are told, he once picked his pocket, when asleep, at the Gun Tavern Billingsgate, of his part, the character of the cobbler, written for him by Johnson, and which he was then studying.

WITH this treasure Spiller hastened to his friend Bullock, the comedian, and Manager of Lincoln's Inn Fields theatre; who was likewise an author. Bullock received him graciously, and without scruple applied the theft to his own use, by preparing a piece on the same subject, called,
the

the Cöbler of Preston; and this he was enabled to produce a fortnight before the other house could prepare their drama for the stage.

PILFERING the sentiments and opinions of one another is an unworthy practice, we are sorry to find continued among writers and managers in the theatrical line, with as little ceremony and as much success in the present day.

As I do not remember of late times to have any where seen Spiller noticed as an author, the following epilogue, written and spoken by him for his benefit, when a prisoner in the Mint, may be thought worth recording. It preceded the Drummer, or Haunted House; and is mentioned in a very scarce tract, containing some events of the life of this whimsical character, published in 1729.

“ Our journals have so much your minds engross,
 “ From Mist, and Cato, down to Heathcot’s post,
 “ With strange adventures in the church and state,
 “ And sometimes on the stage new turns of fate;
 “ That, to divert you in your proper sphere,
 “ I’ll shew my fortune’s revolution here.
 “ Odd may it seem, indeed, a very joke,
 “ That player should complain of being broke;

I

“ But

" But so it is. I own it, void of shame,
 " Since all this worthy circle are the same.
 " But pardon—I, perhaps, mistake the matter,
 " You mayn't have all occasion for Mint water :
 " Were't so, our fate we need not much deplore,
 " For men of note, have made this tour before.
 " Since South-Sea schemes have fet the world a madding,
 " Some topping dons have hither come a gadding.
 " Pall Mall no longer can some sparks delight,
 " And Covent Garden grows too unpolite ;
 " These much renown'd in stocks, and some in print,
 " Have learnt to shift their lodgings to the Mint :
 " Who in 'Change Alley can no longer meet,
 " Now keep their cash in mimic Lombard Street.
 " The wits, indeed, find no great change of fare ;
 " They still enjoy their usual diet—air.
 " Next, to myself—and what brought me to th' place ?
 " 'Twas neither stocks, nor wit, nor too much grace. }
 " You needs must read the reason in my face ;
 " 'Twas owing money ; that eternal plague,
 " And dread of * Duel, Morrice, and of Hague.
 " But here we're snug from all such merc'less wretches,
 " Fenc'd round by fragrant, baily-dipping ditches.
 " 'Tis true, their waters are not quite so clean
 " As those which flow from poet's Hippocrene ;
 " But like red seas, they keep th' Egyptians from us,
 " And safely guard us in this land of promise.
 " And faith they have some inspiration too,
 " For, 'till this night, my pen I never drew ;
 " But such their pow'r, this epilogue will show it,
 " By them, or poverty, I'm made a poet.
 " A virgin muse, gallants, should find some grace ;
 " She may prove kind in time : she's in a hopeful place."

* Three bailiffs.

IN

IN such repute was Spiller held as a comedian, when he was only 23 years of age, that, we are told, plays were written expressly to bring him forward on the stage. Among others the comedy of Woman's Revenge, or a Match in Newgate, was written, it is said, by Bullock, principally to display the comic talents of his friend Spiller.

I DOUBT whether it is not going further than facts would warrant, to say, that this play was written merely to bring forward Spiller, whose part is only in the last scene, and does not exceed fifty lines. It seems rather more probable that Bullock produced it to shew himself to advantage, as he played in it the principal part.

THIS comedy was dedicated to him by the author; and it has something so whimsical in its turn and manner, that I shall venture to transcribe it.

“ To my merry friend, and brother comedian,
“ Mr. James Spiller.

“ DEAR JEMMY,

“ My choice of you for a patron will ac-
“ quit me of those detestable characters, which
“ most of our modern authors are obnoxious
“ to, from their fulsome dedications—I mean
“ a mercenary and a flatterer. My prefixing
“ your name to these sheets will clear me of
“ the former, and there is no fear of incur-
“ ring the scandal of the latter, since the great-
“ est encomiums which my humble pen could
“ draw out, come far short of your just praise.
“ I could expatiate on your many excellent
“ virtues, your chastity, your temperance, your
“ generosity, your exemplary piety, and your
“ judicious and fashionable management in
“ your conjugal affairs ; but since I am so well
“ acquainted with your aversion to reading, I
“ shall content myself with mentioning the ma-
“ ny obligations I have to you, particularly
“ for

" for your good performance in this farce, es-
 " pecially in your last part; I mean that of
 " Padwell; in which you was a shining orna-
 " ment to the scene of Newgate: and you must
 " not think I flatter you, when I tell you,
 " you have a natural impudence proper to the
 " character, and became your fetters as well
 " as any that ever wore them. And I am for-
 " ry I could not, without giving offence to
 " the critics, and deviating too far from the
 " rules of comedy, bring you to Tyburn, for
 " the better diversion of the audience; but I
 " hope you are satisfied with my good wishes,
 " and will give me leave to subscribe myself

Your obliged,

Humble Servant,

CHRISTOPHER BULLOCK."

SPILLER was famed for a species of low wit,
 perhaps more in the taste of those than of the
 present times. The following coarse jest is im-
 puted to him, and may serve as a specimen.

BEING

BEING one day upbraided for his poverty; when his salary was superior to most of his fellow comedians, particularly by a certain female Italian, who made a considerable figure on a small theatrical stipend; he observed, that “ what made her rich, kept him perpetually in “ want.”

THE wit of Spiller seems not to have been the effect of wine only; for, in his sober moments, and even in pain, the effusions of it would sometimes break forth: and we are told, that one day, behind the scenes, in a raging fit of the tooth-ache, on the barber of the theatre offering to relieve him, he replied, “ I cannot spare one “ tooth now, friend; but, after the tenth of “ June (the time of the house shutting), you “ may have them all; I shall then have no “ farther occasion for them, as I shall have “ nothing to eat.”

THE witty Duke of Wharton passed much of his time in the company of Jemmy Spiller; and, amongst other of his mad pranks, the Duke, it is said, at a tavern, proposed, at each toast, that
every

every one in company should discard part of his dress, beginning with his peruke, coat, &c.; when poor Spiller, at the last toast, after making many apologies, owned he had mislaid his shirt; and, to the high entertainment of his noble friend, was obliged to appear in buff. So low was the taste, and so groveling were the pleasures of the witty, the illustrious, and the worthless Duke of Wharton.

SPILLER'S talents for low wit were not more notorious than his love for the bottle; in which last there is great reason to suppose, he was rivalled by his wife: as I have seen a well-engraved ticket for his benefit, which had, for its supporters, himself on one side, and his wife on the other, both in a state of intoxication. In this ticket, the name of Spiller was spelt with an *æ* diphthong; a whimsical conceit, that seems to have arisen from his name being sometimes spelt with an *e*, and at others with an *a*: thus, whatever was the orthography, it was sure to be in the right.

THOUGH in that day there were nothing like
any

any regular memoirs of him published: yet, from the various notices of him, scattered in different works, he appears to deserve some further mention.

He was first employed in London, at Drury lane theatre, in the year 1710; when Aaron Hill produced him, in the character of Corporal Cut-tum, in *The Walking Statue*.

THERE is one anecdote of him, so much to his credit, as a comedian, that it ought not to be omitted in any account of him. It is as follows. When the famous Riccoboni, who belonged to the Italian theatre at Paris, made his first visit to London about the year 1715, he saw Spiller in the character of an old man: his account of it is as follows:

“ WHEN I was in London a thing happened,
 “ which, for its singularity, deserves notice. At
 “ the theatre in Lincoln’s Inn Fields, I saw a
 “ comedy, taken from *Crispin Medicine*. He who
 “ acted the old man, executed it to the nicest
 “ perfection; which one could expect in no
 “ player who had not forty years exercise and

“ ex-

“ experience. I was not at all astonished in one
 “ respect; but I was charmed now to find ano-
 “ ther Mr. Guirin, that excellent comedian, mas-
 “ ter of the company at Paris; which had the
 “ misfortune to lose him in our time. I was
 “ mistaken in my opinion, that a whole age would
 “ not produce such another; when, in our own
 “ time, I found his match in England, with the
 “ same art, and talents as singular.

“ As he played the part of an old man, I
 “ made no manner of doubt of his being an old
 “ comedian; who, instructed by long experience,
 “ and, at the same time assisted by the weight of
 “ his years, had performed it so naturally. But
 “ how great was my surprize, when I learned
 “ that he was a young man of about twenty-
 “ six! I could not believe it; but, I owned that
 “ it might be possible, had he only used a trem-
 “ bling and broken voice, and had only an ex-
 “ treme weakness possessed his body; because I
 “ conceived it possible for a young actor, by the
 “ help of art, to imitate that debility of nature
 “ to such a pitch of exactness; but the wrinkles

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“ of

“ of his face, his sunk eyes, and his loose and
 “ yellow cheeks, the most certain marks of a
 “ great old age, were incontestable proofs against
 “ what they said to me.

“ NOTWITHSTANDING all this, I was forced
 “ to submit to truth ; because I knew for certain
 “ that the actor, to fit himself for the part of
 “ the old man, spent an hour in dressing him-
 “ self ; and, that with the assistance of several
 “ pencils, he disguised his face so nicely, and
 “ painted so artificially a part of his eyebrows
 “ and eyelids, that, at the distance of six paces
 “ it was impossible not to be deceived. I was
 “ desirous to be a witness of this myself, but
 “ pride hindered me ; so, knowing that I must
 “ be ashamed, I was satisfied with a confirmation
 “ of it from the other actors.

“ MADEMOISELLE Salle, among others who
 “ then shone upon that stage, confessed to me,
 “ that the first time she saw him perform she
 “ durst not go into a passage where he was,
 “ fearing lest she should throw him down, should
 “ she happen to touch him in passing by.”

TOWARDS

TOWARDS the latter period of his life, this facetious companion was reduced to great pecuniary inconveniences ; and seldom ventured out of the theatre, where he shared an apartment with Walker, the original Macheath, with whom he frequently appeared in that opera.

SPILLER'S last performance was in the character of the Clown, in the Rape of Proserpine ; which was played before the late Prince of Wales, on the 31st of January, 1729. He was during the performance seized with an apoplectical fit on the stage, and was conveyed to his apartment in the theatre ; where he expired on the 7th of February following, in the 37th year of his age. He was buried in the churchyard belonging to the parish of St. Clement Danes.

THE epitaph here inserted was not inscribed on his tomb ; but, from its singular humor and relation to the arts, it may be thought worth preserving.

AN EPITAPH ON MR. JAMES SPILLER, WRITTEN
BY A BUTCHER IN CLARE MARKET.

" Down with your marrow bones, and cleavers all,
" And on your marrow bones, ye butchers fall ;
" For prayers from you, who never pray'd before,
" Perhaps poor Jemmy may to life restore.
" What have we done, the wretched bailiff's cry,
" The only man by whom we lived shou'd die !
" Enrag'd, they gnaw their wax, and tear their writs—
" The butcher's wives fall in hysteric fits ;
" For sure as they're alive, poor Spiller's dead :
" But, thanks to Jack Laguerre, we've got his head.
" Down with your ready cole, ye jovial tribe,
" And for a Mezzotinto cut subscribe ;
" The markets traverse, and surround the mint ;
" It shall go hard but he shall be in print.

" For

" He was an inoffensive merry fellow ;
" When sober hipp'd, blithe as a bird when mellow."

WE are not aware that this jocular invitation to his boon companions was ever adopted by them : at least it has never come to our knowledge that this tribute was paid to his memory.

THE head of Spiller mentioned in this epilogue was afterwards the sign of the public house





Super. mund. 5. 11. 1.

house in Clare Market, at which a weekly club was held and of which La Guerre and other artists of that time were members. La Guerre presented it to the landlord of the house a few months before the death of Spiller. Lord Orford says La Guerre was an actor as well as painter.

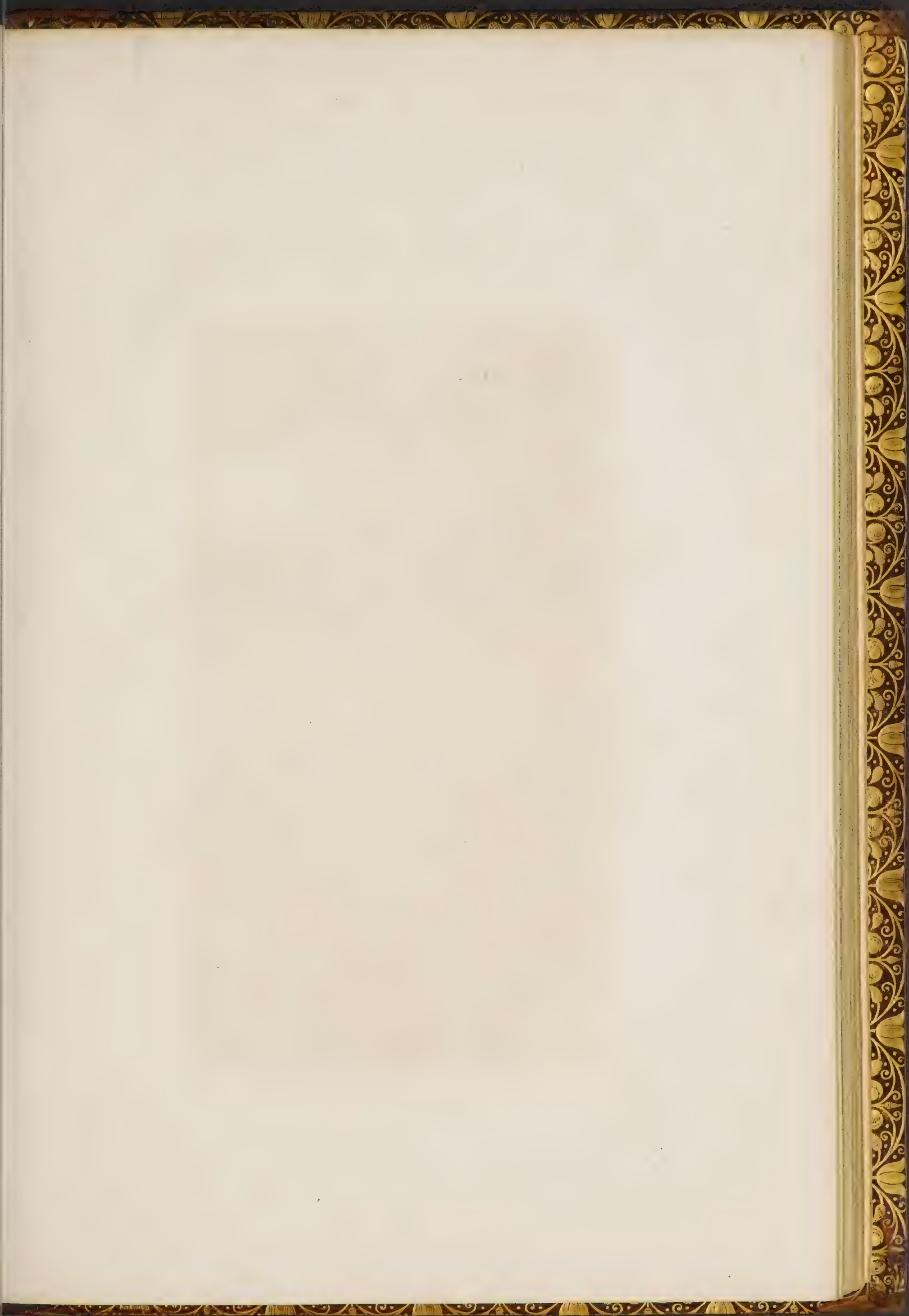
OF this club Hogarth was likewise a member, and on a large silver tankard, used by the society, engraved the original design, of which the annexed is a copy. A few impressions from this tankard have been fortunately preserved: I say fortunately, for I esteem the whole of this production as worthy the refined taste of the present day; nor do we find in it any trace of the vulgarisms so often imputed to Hogarth. The allegorical figures of painting and sculpture are well drawn, and as happily disposed. The landscape in the oval I judge to be the story of Laban and his sheep. It went also by the name of Jacob's well; and is said to have been in allusion to the sign of the house where the club was held; but to this

we give no credit as it was certainly known by the sign of the Spiller's head.

THE ornaments that are introduced, are selected with taste; nor is it too much encumbered: and there is a simplicity and elegance in the ensemble, that does great credit to the taste and talents of our artist.

FROM this specimen we have fair ground to infer, that he was not deficient in those refinements in the art, which so justly captivate and engage the nicer eye of the connoisseur.

HOWEVER alluring this style of design and execution may have been, he seems to have produced few works in this manner. These could not enchain the talent of Hogarth: he had a nobler pursuit, the study of human nature, and the hydra-headed monster of follies and vices that is too frequently attendant on her train. These became the just objects of the talent he so happily possessed, and in that pursuit he stands unrivalled; and will, in all probability, hold his deserved pre-eminence: study and observation may create a host of laborious and high finish-





W^m Hogarth Inv^t

Jane Ireland sculp^t

finishing artists, yet it is Nature alone that can produce the mind of an Hogarth. Yet, with all that she had so liberally done for him, and at a time too when, as a painter, his reputation, stood high, there is great reason to believe that he was still, and at inferior prices, under the trammels of bookseller's engagements: for about this period, the year 1728, it is most likely the two plates that follow from the *Paradise Lost* of Milton, made their appearance: to what edition they belonged, or for whom they were done, we are entirely ignorant. If they were discarded, as being deficient in point of merit, it is happy for some bookseller's reputation that his name is forgotten. The style of execution in these two small prints is much to be admired; and the manner of treating the subject is as elaborate, as the nature of works of that size could possibly admit.

In the scene of Pandemonium

“ the high capital
“ Of Satan and his peers,”

the

the disposition of the Arcade is expansive and noble, and the arrangement of Satan's infernals is admirably expressed. The myriads of subordinate spirits form a tremendous host; and the vaulted dome irradiated with blazing stars, is a grand and masterly idea.

“ Here incorporeal spirits to smallest forms
 “ Reduced their shapes immense, and were at large,
 “ Though without number still amidst the hall
 “ Of that infernal court. But far within,
 “ And in their own dimensions like themselves,
 “ The great seraphic lords and cherubim
 “ In close recess and secret conclave sat,
 “ A thousand demi-gods on golden seats.”

THE figure of Satan seems rather out of size; but from epic to farce, a hero is ever represented as tall, and this superiority is given amongst others by Milton to the leader of the infernal legions.

“ He above the rest
 “ In shape and gesture proudly eminent,
 “ Stood like a tow’r.”

It is not from the imagination of the poet or the drollery of the comedian, that the figure of Satan is modelled on a large scale, or that Capt. Bobadil is made "*a tall man*:" nor is it solely the train of military ideas that can with justice be said to have dictated to Serjeant Kite his maxim, that

" True natural greatness all consists in height."

But it is natural to the human mind to annex a certain stateliness of figure and dignified presence, to our ideas of the form and character of any distinguished personage. In conformity to this principle we not only find that Tacitus describes Corbulo, the great general of Nero, as *corpore ingens, verbis magnificus, et super experientiam sapientiamq; etiam specie inanimatus*; but we are told on the contrary by a modern Frenchman, the author of the Theory of Agreeable Sensations, " that a majestic stature would not at all suit a comical character," chap. 4. It may be truly said, that all

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this

this will not justify extravagance and excessive disproportion. And yet, true as this unquestionably is, it must be a very wide interval of space, that on such an occasion the deluded mind would hesitate to fill up; when we recollect the cullibility of mankind, and how readily they attribute more than human properties to those; whom they make more than men and invest with empire.

BUT it was no easy matter to make an extravagant representation of the "*mighty stature*" of that warrior, whose arms are thus described by Milton himself:

" His spear, to equal which the tallest pine,
 " Hewn on Norwegian hills, to be the mast
 " Of some great ammiral, were but a wand,
 " He walked with, to support uneasy steps
 " Over the burning marle."

IN the companion print, we think the artist rather liable to censure, though perhaps not more so than some Italian artists of the first eminence; who in treating on subjects of this sublime nature have been occasionally apt to render them
 so



W^m Hogarth Inv^t

Jane Dreland sculp^t



so familiar, as to produce a risible and sometimes a ridiculous effect.

SUCH is the nature of a picture I have seen of the Bolognese school, and that very finely painted: the subject, a holy family, in which Joseph was working with a plane at a carpenter's bench, the Virgin mending a stocking, and a little Jesus with a besom sweeping the floor. The Dutch school has been famed for extravagancies of this kind; and, in one instance that I remember to have heard of, seems to have even outdone the Bolognese. The Dutchman represents Abraham shooting his son Isaac with a pistol; while the angel, in a whimsical, but not unnatural manner, is attempting to prevent it, by wetting the powder in the pan.

THESE ludicrous ways of treating things of a sublime nature are truly disgusting, and debase the subject they mean to dignify and illustrate. A personification of the Deity, as in the print before us is highly improper. It is a form that can only be silently an object of wonder and meditation, but to his figure

no form can well be applied. Cherub's heads likewise fluttering about without bodies, are objects we know little of, and as such are not clearly understood. Hogarth himself, at a later period of his life, has pointed out the absurdity of introducing such beings, in the 5th chap. of his *Analysis*: he describes these things as infants heads, with a pair of duck's wings placed under their chins, who are supposed to be always flying about and singing psalms. He proceeds to observe, that a painter's representation of Heaven would be nothing without swarms of these little ill conceived objects flying about or perching on the clouds; and yet he observes there is something so agreeable in their forms, that the eye is reconciled and overlooks the absurdity.

In the print before us, the father and son are nearly of the same age; and the rainbow on which they are seated gives some idea of a swing-rope raised rather too high to suffer them to keep their places: the organ also gives rather an idea of too heavy and cumbrous a work





W. Hogarth del.

J. I. sc.

work of art to have obtained a place in those ærial regions. In point of execution it must however be allowed that this print is not inferior to its companion; and it is with regret we find the subject is so fairly open to censure.

A COPY from the original drawing, in pen and ink, of the head of Hesiod is here annexed. It was made from the bust at Wilton, and was afterwards engraved by Hogarth for Cook's translation of the works of that writer, which was published in 1728. This copy of the original drawing will serve to give an idea of the manner in which he made his first sketches.

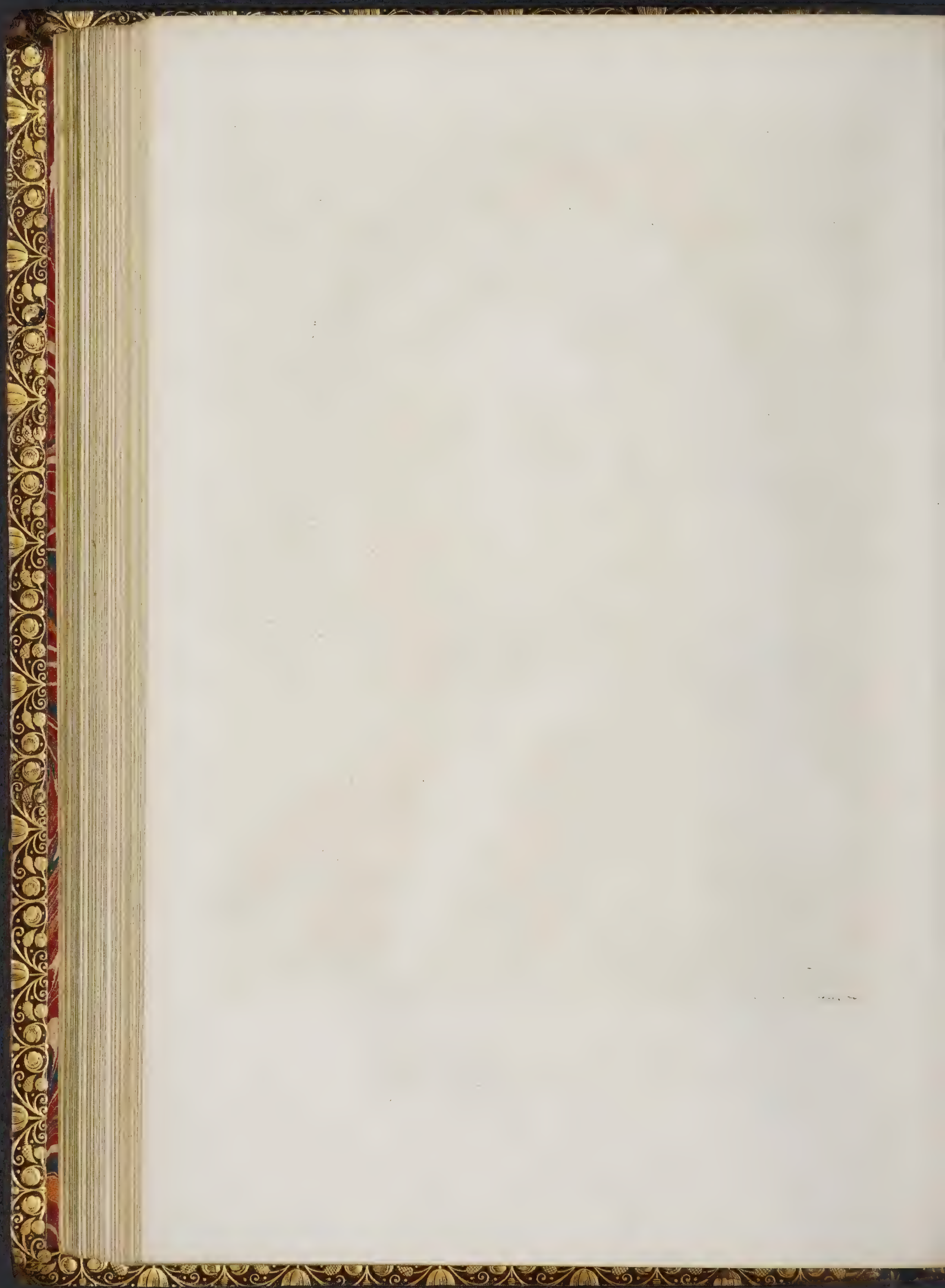
IN 1730, Hogarth married the only daughter of Sir James Thornhill, who was then in her eighteenth year. This match was against the consent of her father, and probably accomplished without his knowledge; as the pecuniary situation of our artist was then such as to be an obstacle, in the sound discretion of other than parents, to such a connexion. Lady Thornhill, the mother, however, seems not to have

have been inexorable on the occasion; for she used every means in her power to reconcile Sir James to the match, by placing those incomparable works the Harlot's Progress immediately in his way: so beset, under the influence of such powerful attractions, had the father been possessed of less humanity than was imputed to him, the ingenious artist would most probably have been induced to acquiesce. When he saw them, being informed they were the productions of his son-in-law Hogarth, he exclaimed, "The
 " man who painted these pictures cannot fail to
 " maintain a wife, though without a portion." From this period 1731, Sir James was perfectly reconciled to his son-in-law, and lived with him in harmony till the time of his death, which happened about three years after.

THE original picture of Sir James Thornhill; from which the annexed etching was made, was painted in oil by Hogarth, and is of the same size as the print: it was purchased of Mrs. Hogarth in 1781, and was deemed by her an excellent likeness. The high and de-
 served



S^r James Thornhill

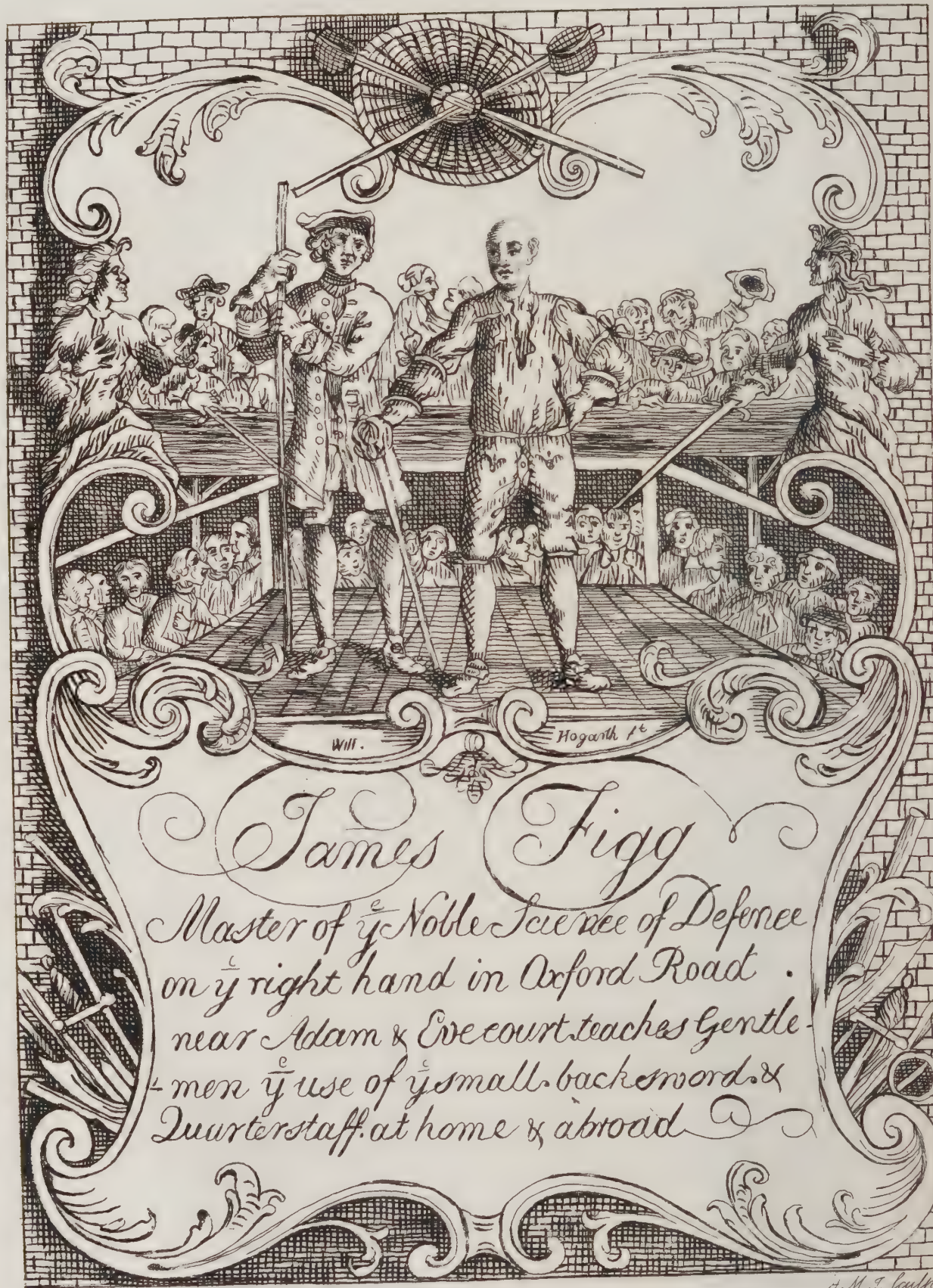


served estimation in which the works of Sir James were held, both in his own time and since, calls upon us for some notice and memorial. The artist, who was somewhat more than the rival of Verrio and La Guerre, should not be forgotten. His great works, within the Dome of St. Paul's, the Princesses apartment at Hampton Court, those at Greenwich Hospital, Blenheim Castle, and many other places will bear lasting testimony of his excellence as an historical painter. For his performance in the Cupola of St. Paul's, and at Greenwich Hospital, to the disgrace of the time, he was paid as a plaisterer, not as a painter of history, viz. forty shillings a square yard, being the utmost he could obtain, after much contest, for those excellent and laborious performances. Foreigners of infinitely less merit were much more liberally paid; and from the depraved taste of the times their works appear to have been afterwards more highly esteemed. He was three years employed in copying the Cartoons at Hampton Court; these copies, after his death in 1735, were purchased,

at

at the sale of his pictures, by the Duke of Bedford, for only 200l. A stronger proof of the want of real taste for historical painting at that time, we believe, can hardly be adduced. A smaller set, painted likewise by him, was sold for 75l. Sir James died of the gout, at his seat near Weymouth, on the 4th of May, 1734, aged 57; leaving one son, named James, who was appointed Serjeant painter to the Navy, and one daughter, the wife of our artist. Of this lady I have a three quarter portrait, painted by Hogarth when she was young. It has great clearness of coloring, and in character and truth of expression is equal to any portrait I have seen painted since that period. If report may be credited, the likeness was very strong; and affords ample proof that our artist had no ill taste in his choice of beauty. In her latter time, when I was acquainted with her, she had an animated countenance, and to the last a fine symmetry of features. Her behaviour was that of a well bred woman; and when in the decline of life, it is much to be regretted that more tenderness





James Figg
Master of y^e Noble Science of Defence
on y^e right hand in Oxford Road .
near Adam & Eve court teaches Gentle-
men y^e use of y^e small back sword &
Quarterstaff at home & abroad

A. M. J. sculpt.

tendernefs had been exerted towards her by some of the biographers of Hogarth.

It is with regret we mention, that a fhort time before her death fhe declared to a friend, with fome emotion, “ that her heart was al-
“ moft broken.” Whether this expreffion was occafioned by any harfh remarks thrown out againft her, or from any alteration in her pecuniary affairs we know not, but moft probably it was occafioned from both thefe caufes.

ABOUT this period, 1731, the celebrated hero of the fword James Figg, appears to have been in the zenith of his glory, and to have called forth the notice and pencil of our artift. The original defign of the print from which the annexed etching was copied, is evidently made by Hogarth, but etched by Simpson, the perfon whom we have had occafion to mention before; and from whole ignorance the name of Hogarth being inferted as the engraver probably proceeded.

A PORTRAIT of Figg is introduced in the fecond plate of the Rake’s Progreff, amongft

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other

other high characters who were to assist in finishing his education. Figg was likewise painted by Ellis, an artist who imitated the style of Hogarth in small conversations; this portrait was engraved by Faber in mezzotinto, and published by Overton in 1731.

It appears that Ellis was desirous of having a motto under the print to perpetuate the fame of this hero; on which occasion Johnson the comedian said I will give him one—" *A fig for the Irish.*" This pun arose from the reputation Figg had acquired in defeating the sturdiest Hibernian heroes of his time. The motto I believe was never applied, but the following bravado I have seen subjoined to the print.

- " The *mighty combatant*, the first in *fame*,
- " The *lasting glory* of his native *shame*.
- " *Rash and unthinking men* at length be *wise* ;
- " Consult your *safety* and resign the *prize* :
- " Nor tempt superior *force*, but timely fly
- " The *vigour* of his arm, the quickness of his *eye*."

IN celebrating the feats of this valiant "mas-
" ter

“ ter of fence” the pen as well as the pencil was frequently employed; and as the present rage for single combat in some one or other of its forms seems as prevalent now as at any former period, it may not prove unpleasant to the amateur to find in what kind of style his encomiasts held him forth. Capt. John Godfrey in his treatise upon the useful science of defence, published in quarto, 1747, p. 41, says, “ Figg was the Atlas of
 “ the sword; and may he remain the gladi-
 “ ating statue! In him strength, resolution,
 “ and unparalleled judgment conspired to form
 “ a matchless master. There was a majesty
 “ shone in his countenance, and blazed in all
 “ his actions, beyond all I ever saw. His
 “ right leg bold and firm; and his left, which
 “ could hardly ever be disturbed, gave him
 “ the surprising advantage already proved, and
 “ struck his adversary with despair and pa-
 “ nic. He had that peculiar way of step-
 “ ping in, I spoke of, in a parry; he knew
 “ his arm, and its just time of moving; put

“ a firm faith in that, and never let his ad-
 “ versary escape his parry. He was just as
 “ much a greater master than any other I ever
 “ saw as he was a greater judge of time and
 “ measure.”

CHETWOOD, in his History of the Stage, p. 60, furnishes us with some farther anecdotes relative to this redoubted hero. He says, “ Figg
 “ informed him once, that he had not bought
 “ a shirt for more than twenty years, but had
 “ sold some dozens. It was his method when
 “ he fought in his amphitheatre, to send round
 “ to a select number of his scholars to bor-
 “ row a shirt for the ensuing combat, and
 “ seldom failed of half a dozen of superfine
 “ Holland from his prime pupils. Most of
 “ the young nobility and gentry made it a
 “ part of their education to march under his
 “ warlike banner. This champion was gene-
 “ rally conqueror, though his shirt seldom failed
 “ of gaining a cut from his enemy, and some-
 “ times his flesh, though I think he never re-
 “ ceived any dangerous wound. Most of his
 “ scho-

“ scholars were at every battle, and were
 “ sure to exult at their great master’s vic-
 “ tories ; every person supposing he saw the
 “ wounds his shirt received, Mr. Figg took
 “ this opportunity to inform his lenders of
 “ linen, of the charms their shirts received,
 “ with a promise to send them home. But,”
 said the ingenious, courageous Figg, “ I fel-
 “ dom received any other answer than, D—n
 “ you, keep it.” Some extempore verses writ-
 ten by Dr. Byrom, upon a trial of skill be-
 tween Figg and one Sutton, are inserted in
 Doddsley’s collection vol. 6, in which the Dr. in
 the manner of the ancients calls forth the aid
 of the gods to decide this famous combat. He
 then describes the first rencounter in the 3d
 and 4th stanzas, as follows.

III.

“ Whereupon the bold Sutton first mounted the stage,
 “ Made his honours as usual, and yearn’d to engage ;
 “ Then Figg with a visage so fierce, yet sedate,
 “ Came and enter’d the lists, with his fresh shaven pate ;
 “ Their arms were encircl’d with armigers too,
 “ With a red ribbon Sutton’s, and Figg’s with a blue.
 “ Thus

" Thus adorn'd the two heroes, 'twixt shoulder and elbow
" Shook hands and went to't, and the word it was Bilboe.

IV.

" Sure such a concern in the eyes of spectators,
" Was never yet seen in our Amphitheatres ;
" Our Commons and Peers from their several places,
" To half an inch distance all pointed their faces ;
" While the rays of old Phœbus that shot through the skylight
" Seem'd to make on the stage a new kind of twilight ;
" And the gods, without doubt, if one could but have seen 'em,
" Were peeping there through to do justice between 'em."

For a long time, the Dr. tells us, the fate of the day seemed suspended, till at length, after frequent interference of the deities, we find in the 10th stanza,

" Jove told the gods he had made a decree,
" That Figg should hit Sutton a stroke on the knee.
" Though Sutton disabled as soon as he hit him,
" Would still have fought on, but Jove would not permit him ;
" 'Twas his fate, not his fault, that constrain'd him to yield,
" And thus the great Figg became lord of the field."

We shall close our account of this wonderful character by transcribing one of the heroic advertisements that appeared in the daily papers of that time.

" AT

“ AT Mr. Figg’s Great Room, at his house, the
“ sign of the City of Oxford, in Oxford
“ Road, to-morrow, Wednesday the 11th of
“ November, the Nobility and Gentry will
“ be entertained (for the last time this sea-
“ son) in a most extraordinary manner with
“ a select trial of skill in the Science of De-
“ fence, by the four following masters, viz.

“ WE William Holmes and Felix Mac
“ Guire, the two first and most profound swordf-
“ men in the Kingdom of Ireland, whom in
“ combat the universe never yet could parallel,
“ being requested to return to our native coun-
“ try, are determined to make our departure
“ ever memorable to Great Britain, by taking
“ our solemn public leave of the renowned Mr.
“ Figg and Mr. Sutton, at the time and place
“ appointed, to which we hereby invite them,
“ in order to prove we can maintain our ti-
“ tles, and claim a preference in the list of
“ worthies. ’Tis not the accidental blow Mr.
“ Holmes

“ Holmes received on his metacarpus the last
 “ time he fought Mr. Figg, has shocked his cou-
 “ rage, or given room for Mr. Mac Guire to
 “ decline his interest; no, it has been the fate
 “ of the best of generals to retreat, and yet to
 “ conquer; and the loss of a leg or an arm
 “ has augmented the glory of a commander,
 “ because, blind fortune, and not the want of
 “ conduct, forfeited a limb which force nor
 “ envy e’er could take away.

“ WE James Figg, from Thame in Oxford-
 “ shire, and Edward Sutton of renowned Kent,
 “ by the lofty language and pointed similies of
 “ the above bravo’s, guess at their aspiring
 “ minds, and sincerely promise, since they co-
 “ vet to be great men, that if at the time
 “ and place appointed they obtain a victory
 “ by the sword, we will present them with
 “ our truncheons, being four foot longer than
 “ that with which Alexander was honored at
 “ the head of his army, and far more ser-
 “ viceable in case of a rupture: on the other
 “ hand, if it be our fortune to deprive them
 “ of

“ of their intended glory, in one sense we will
“ endeavour to be grateful in another by send-
“ ing them home admirals like Bembo or Car-
“ ter, whose names the loss of a leg and an
“ arm, made ever memorable, and may serve
“ for the copy of their departure, if blind for-
“ tune (as they call it) act according to cus-
“ tom, &c.

“ NOTE: Mr. Holmes and Mr. Figg are to
“ fight the first bout; Mr. Mac Guire and
“ Mr. Sutton the second: Mr. Holmes alternately
“ with Mr. Figg, Mr. Mac Guire and Mr.
“ Sutton in like manner, and so successively du-
“ ring the battle; and, if one be disabled, his
“ associate to go through the weapons with his
“ two antagonists. A full house being expected,
“ gentlemen are desired to meet sooner than
“ usual, the masters being commanded to mount
“ at three precisely, by reason of the shortness
“ of the days, and the length of a double bat-
“ tle, &c.”

THE annexed print of a scene in the Beggar's
Opera appears to have been engraved by Hogarth

for the benefit of Milward, a comedian of considerable eminence at that time. The engraving was, in all probability, executed not long after the appearance of the opera; but the precise time we cannot ascertain: it is here placed about 1731. The day of the month is written in with pen and ink on the card.

THE original engraving is extremely scarce, and, though very slight has yet all the spirit and freedom of the artist. We think it deserving a place in this work, if it were only to shew that Hogarth with such superior excellence as a painter, and that in the first line of his profession, could yet submit to engraving players tickets.

OF Milward, who appears to have been a very amiable man, as well as a good actor, something more should be said. He was born at Litchfield in 1702, and was descended from Sir Thomas Milward, chief justice of Chester, who is distinguished in history as an adherent to the cause of Charles the First, during the civil wars. His father, soon after his birth, removed to Uttox-



W. Hogarth del^t

S. I. f^t

THEATRE *Pit 3* ROYAL

Lincolns Inn Fields Tuesday

April 23

A Bold Stroke for a Wife

Wth Entertainments for y^e Benefit of

M. MILWARD .



toxeter, in the school of which town he received his education. At the age of fifteen he was put apprentice to an apothecary in Norfolk street, in the Strand; in whose service he made a mistake in delivering some medicines, which determined him to renounce his business, and betake himself to the stage. His first appearance was at the Haymarket Theatre on the 12th of December 1723 in a new comedy called, *The Female Fop, or, The False one Fitted*. The company was composed of an entire new set of performers, not one of whom, besides himself, was ever afterwards heard of. He was soon after received at Lincoln's Inn Fields; and, on the death of Wilks and Booth, came to Drury lane, where he performed until his death.

THE fame of Milward, as a comedian, is not wholly unknown to some of the present frequenters of the theatre. He is said to have made choice of Booth for his model, to have excelled Mills in most of his parts; and, in *Lusignan*, to have been but little, if at all, inferior to

Garrick. In the character of Mark Anthony, Tom Davis, who knew him well, asserts, in his Dramatic Miscellanies, “ that he had every
 “ thing which nature could bestow in person,
 “ look, and voice; his action and address were
 “ easy and without art; and his deportment,
 “ though not absolutely perfect, was yet far
 “ from ungraceful: he opened the preparatory
 “ part of his oration in a low, but distinct and
 “ audible, voice; and rose to such a height,
 “ as not only to enflame the populace on the
 “ stage, but to touch the audience with a kind
 “ of enthusiastic rapture.” Such powers, we are
 sorry to remark, are seldom witnessed in the present day.

IN *All's Well that Ends Well*, a play that had been revived after lying on the shelf upwards of a century, he played the King a few days before his death; and, being seized with a shivering fit, was asked by one of the players how he felt himself? He replied, with some pleasantry, how is it possible for me to be sick, when

when I have such a physician as Mrs. Woffington? That accomplished actress was the Helen of the play.

ANOTHER account says, he was taken suddenly ill on the 26th of January 1742, and that his part of Hamlet was obliged to be read by Theophilus Cibber. It is certain that he died on the 6th of February 1742, and was buried at St. Clement Danes. He left four children, and a wife then pregnant. *Quin*, who had not performed that season, came on the stage for one night, and acted *Cato*, for their benefit, on the 25th of March subsequent to *Milward's* death.

An epilogue, written by Mr. Miller, author of the *Humours of Oxford*, was also spoken by Theophilus Cibber, on the same evening. It is so high a tribute, and, we believe, so just a one, to the amiable character of *Milward*, as a player and a man, that we feel a gratification in repeating it.

EPILOGUE SPOKEN BY MR. CIBBER, 25th MARCH, 1742,
WRITTEN BY MR. MILLER, AUTHOR OF THE HUMOURS
OF OXFORD.

When Roscius died each gen'rous Roman wept,
Whilst Cicero's deathless page his plaudit kept ;
Such was their harvest in that golden age,
Who toil'd to till the vineyards of the stage :
The Romans wept !—More gen'rous Britons ! Ye
Dry up the tears of Milward's family.
Your bounteous cares beyond the grave extend,
Lo ! what a scene dead merit to befriend !
For merit sure he shar'd in ev'ry part—
Merit most rare !—Integrity of heart ;
Whate'er of friendly, gen'rous good he play'd,
In scenes of real life he still display'd :
Young Hamlet's fable when he chose to wear,
Young Hamlet's filial piety was there :
When the fond lover Phocyas was his part,
Each tender line sprang glowing from his heart ;
Or when Macduff's dire anguish was his theme,
The husband and the father bled in him :
Well might he please, when, with each virtuous thought
The poet penn'd, the player's breast was fraught.

Such Milward was, as such his early grave
Calls down the pity of the fair and brave ;
Cut off just at the noon tide of his days,
Just when he hop'd to have deserv'd your praise ;
The player steel'd to counterfeit the tear,
Distills an undissembled eye-drop here ;
Whilst by this splendid circle fir'd, his breast
With emulation burns, and claims his best,
That his own manes may like Milward's rest.

SHOULD

SHOULD any farther testimony be required either of the talent of Milward as an actor, or of his excellence as a man, the following anonymous lines on his picture, which was painted by Hayman, may not improperly be given as an authority.

Such Milward was: him thus, with wondrous skill,
The painter drew. O that the Muses' quill,
Alike to nature and to truth confin'd,
Could draw the living image of his mind.
Then should the painter's and the poet's art
Prove the resemblance of the face and heart.
That open manly look, where virtue glow'd,
Was but the glass which his fair inside shew'd;
There probity, there mild affections dwelt,
There every social sentiment was felt.
In each domestic light, excell'd by none,
The son, the father, and the husband shone.
Thus form'd great nature's pow'ful springs to know,
Possessing all that nature could bestow;
He was an actor, such as half an age
Has rarely seen upon the British stage.
With Booth, with Betterton, he must have vy'd,
Had he not, in his prime of action, died.
This, but thy second fame, O much deplor'd,
So high the man above the actor soar'd.

Her tears and praise the Muse to Milward just,
Obliged and grateful sprinkles on his dust.
This tribute she with mournful pleasure gives,
And would do more. The afflicted widow lives;

Four children round her, and a fifth unborn;
 She lives, her great untimely loss to mourn.
 O that my verse, to sooth her present cares,
 Could swell the tribute which the town prepares:
 That tribute to an actor's merit due,
 The Muse, friends to the stage, solicits you.

IN 1732 we find the pencil of Hogarth employed for the benefit of his ingenious and witty friend, Harry Fielding. This engraving is evidently by the same artist who engraved the former; and is as clearly, from the manner of it, designed by Hogarth. Where it is defective it must be imputed to the want of skill in the engraver. The character of the Mock Doctor is well conceived, and as happily expressed: it is undoubtedly a portrait of Theophilus Cibber, who first filled the part. The etching above this print, is from the original sketch, in pen and ink, which was, most probably, made from nature. In the ornaments will be found, on comparing them with several other prints in this work, a strong similarity of style.

FIELDING, in this petite piece, has displayed a strong congeniality of mind with that of the
 ad-



THEATRE
April 20th 1732 a Comedy
For the Benefit of the

Pitt

ROYAL
with the Mock Doctor
Author of the Farce

A. M. J. fecit



admirable Moliere, in his *Medecin Malgré lui*; and has preserved as much of his sprightly original, as the nature of a translation and the idiom of our language would admit. The vivacity and true spirit of farce contained in this comedy, renders it rather astonishing, that the managers have not availed themselves more frequently of its merits, to put their audiences in good humour: besides the excellence of this piece, it was the means of adding much to the theatrical fame of Miss Rafter, afterwards the justly celebrated Mrs. Clive. In this farce, she played the character of Dorcas, and in the preceding year performed the character of Nell in the *Devil to pay*, in which she acquired great applause; but her appearance in Dorcas, effectually established her reputation, as an actress in Comedy.

THEOPHILUS Cibber likewise obtained an ample share of commendation in the *Mock Doctor*; and from his representation of this character, Fielding took occasion “ to congratulate the
 “ town on the lively hope they may entertain,
 “ of having the loss, they are one day to suf-

O

“ fer

“fer in the father, so well supplied in the
“son.”

IN the year 1732 there appeared, in a small octavo pamphlet, a Satire on Pope's Epistle on Taste; which I shall here take occasion to advert to, on account of a manuscript, in a law hand, written at the back of the frontispiece to the pamphlet, which is in my possession. It runs as follows,

“BOUGHT this book of Mr. Wayte, at the
“Fountain Tavern, in the Strand, in the pre-
“sence of Mr. Draper, who told me that he had
“it of the printer, Mr. W. Rayner.

“J. COSINS.”

COSINS was an attorney, and Rayner a publisher and bookseller at that time; and, by this memorandum, it appears that an action was likely to be commenced either against the author of the pamphlet, or the designer of the frontispiece. The nature of the subject, designed by Hogarth for the latter, the connoisseur is not unacquainted with.

POPE

POPE is on a scaffold whitewashing Burlington gate, and, at the same time, bespattering the Duke of Chandos's coach, which is passing by; in the print are interspersed other strokes of satire. The plate, I am informed, was suppressed, nor does it appear that any further use was made of this memorandum, or that any prosecution was commenced against our artist, either for this or any other publication.

THE pencil of Hogarth has in several instances been employed against the Twickenham bard, particularly in the print of the South Sea adventure, where he is represented as picking the pocket of a fat man, who has a horn book affixed to his girdle. The fat man probably alludes to Gay. The silence of Pope on this and other similar occasions is rather extraordinary, and can only be imputed to his dread of the pencil of our inimitable artist.

A SECOND edition of the Satire on Pope's Epistles appeared in 1751, in quarto, with a larger print suited to the size, which print has been doubted by some as not being the work
of

of Hogarth: it appears in my judgment to bear even stronger markings of the master than the smaller one before mentioned. A third, still less than either of the former, appeared about the same time, evidently a copy, and probably by the same hand that engraved the foregoing prints of Figg and the Mock Doctor.

THOUGH it was not our intention to advert to any other subject than is introduced into this work, yet we cannot in justice to the fame of Hogarth pass this period of his life without giving an opinion on a print now before us, published in the year 1733. The subject of it is the removal of the scenery, actors, &c. from Lincoln's Inn Fields to the New Theatre. This print made its appearance under the title of Rich's Glory, on his Triumphant Entry into Covent Garden, marked W. H. I. E. sculp. price sixpence.

THIS engraving has been announced to the world, with a long dissertation, as a genuine work of Hogarth, in which the style of its

com-

composition and manner of its engraving are mentioned as sufficient proofs of its authenticity, even if the initials of his name had not been at the bottom of it. We are not singular in our opinion when we pronounce that it is so deficient in both those requisite points as to render it more than doubtful as to its being the work of Hogarth. The enormous price of five guineas having been paid for it, induces us to give this opinion, and to prevent a further imposition on the credulity of the collector. The same motives that have induced us to give an opinion on the former print lead us to advert to another that now presents itself, published in 1737, under the title of *Æneas in a Storm*. The subject represents King George the Second coming to England on his return from Hanover. The monarch is here supposed in a violent rage to have kicked his hat overboard, an action it seems not uncouth with him when in a passion. We are told that Garrick in an attempt to mimick this ridiculous expression of passion in the character of Bayes,

re-

received such a reprimand by a message from one of the stage boxes, as to prevent a repetition of it. The design of this print is too contemptible, and its execution so unequal to Hogarth, as to induce us to give a decided negative on its being his. This paltry print has sold for the enormous sum of three guineas.

IN the year 1733 Hogarth produced his justly admired print of Southwark Fair, the humor of which can never fail to excite risibility while the English character exists. In this print are introduced most of the enterprising heroes of that day, from the monarch of the theatre to the famed Icarus of the rope, one Cadman, who descended from the steeples of several churches in London about that time, and who afterwards broke his neck in an experiment of the kind at Shrewsbury.

THE heroine of this print, the tall handsome woman beating the drum, is a portrait of whom Mrs. Hogarth gave me the following anecdote. That H. passing through the fair,
on

On seeing the master of the company strike her and otherwise use her ill, he took her part and gave the fellow a violent drubbing: whether this chastisement arose from a liking to her person or respect for the sex we know not, but it is certain that she was the kind of woman for which he entertained a strong partiality. A proof of this may be adduced in many of his works; where he has occasion to introduce a good looking female he has generally given us a form not unlike her's: in this he has certainly displayed no ill taste, and it must be confessed that her face and figure seem to be of that attractive quality that will never fail to gain admirers in our country.

THE show cloth introduced in this print is from an etching of John La Guerre whom we have mentioned before, and from whose pencil I am possessed of a set of drawings for the farce of *Hob in the Well*. These drawings though inferior, are yet much in the style of Hogarth. In the etching is likewise introduced a print of Highmore, who purchased part of the pa-
tent

tent of Drury Lane theatre. The character of Highmore as a man of intrigue stood high at that time in the eyes of the beau monde, and an unfortunate attempt on the wife of a friend brought on him no small share of ridicule.

IN the annexed print this act of gallantry is recorded. He is there discovered by his friends in the moment when he expected to have been made happy, looking with astonishment at a black girl whom they had placed in the bed, instead of the fair one, who was the object of his wishes. The figure of the hero neither in this print nor in that of *La Guerre* seem to give him much credit for success in the line of gallantry. The original print was called the *Discovery*, and was suppressed at a very early period of its appearance. Mrs. H. assured me there were not more than ten or twelve impressions taken from it before the plate, by a peculiar interference, was destroyed.

HIGHMORE was originally a man of considerable property, which, by the assistance of the gaming table at White's, and his connexion
at



Handwritten text, likely a signature or title, oriented vertically along the right edge of the engraving.

Handwritten text at the bottom of the page, possibly a caption or a note.



at the theatre in Drury Lane, was in no small degree reduced, and that in a very short time.

IN the patent of that theatre Booth had a third share; the half of which Highmore purchased for 2,500 pounds. Cibber had another third, which he obtained for 3,000 guineas. The remaining property in that house continued with Wilkes's widow and Mr. Gifford, who purchased Mr. Booth's remaining sixth.

THESE prices, though so very much below the present estimate of the value of that theatre, were yet, it appears by much too high, to be of advantage to the fortunes of any of the then proprietors.

I CANNOT pass unnoticed an etching by Hogarth, executed about this time, called, The Laughing Audience, without paying my tribute of commendation to its extraordinary merit. It served as a receipt for the print of the Fair and the Rake's Progress. Though a small work the abundant knowledge of the human countenance is astonishingly marked in every feature, and it is

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certainly

certainly not inferior, in execution, to many of his larger productions. Yet, with all its merits, the original sketches, in pen and ink, have still more force and spirit. These invaluable sketches, with many others of the same kind, are in my possession; they were drawn on small scraps of paper, from markings of characters that he accidentally met with in the course of his rambles, and that he made at the instant, on his nails and palm of his hand.

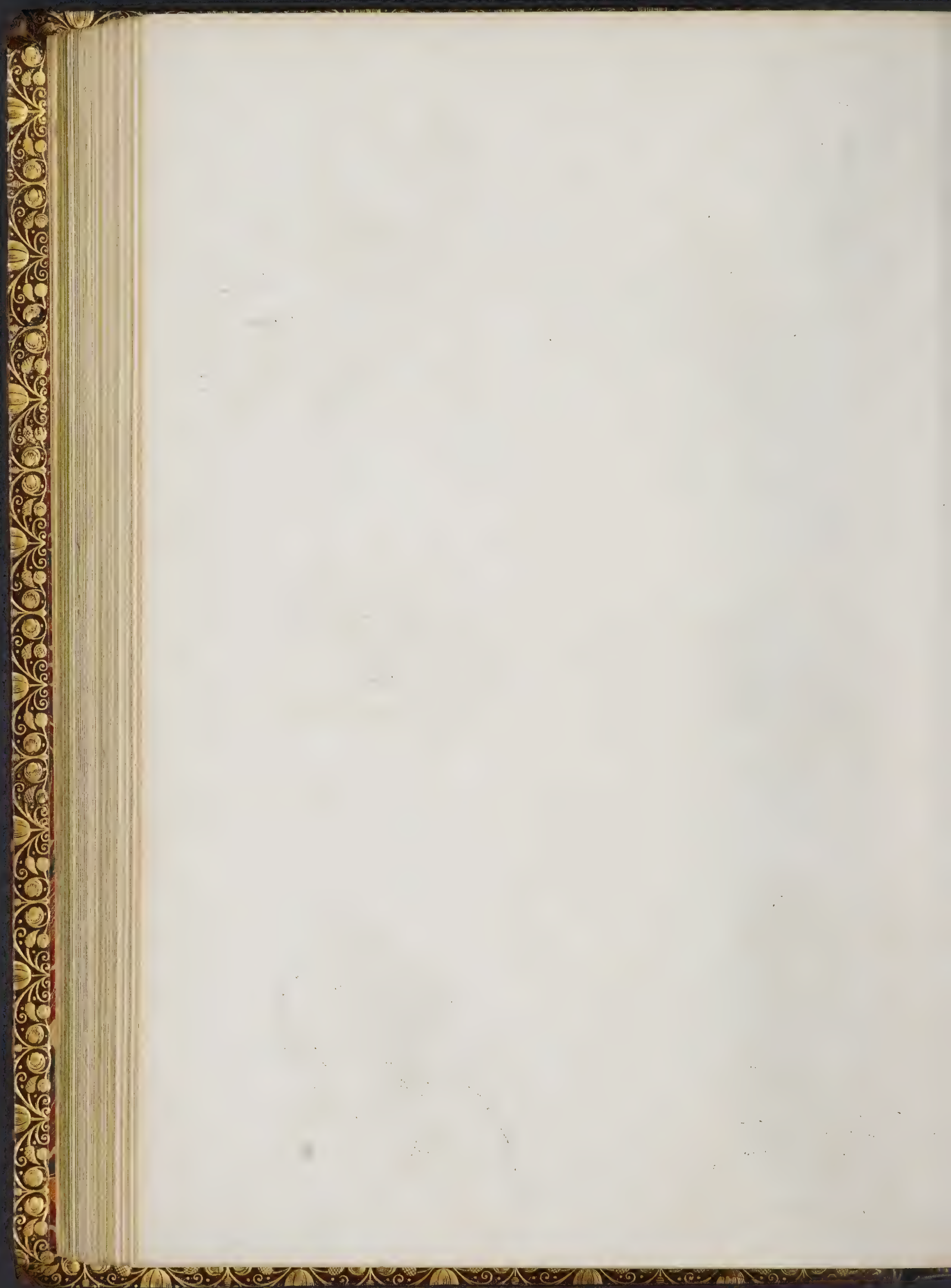
THIS anecdote was communicated to me by Mrs. Hogarth, on whose veracity every reliance may be had. I have selected, in the annexed plate, a few of these sketches that have not been engraved, as specimens of the manner in which he put his first thoughts on paper. Under one he has written, hearing void of attention; and a countenance more truly expressive of such vacuity of mind, I presume could not have been made out with so few touches, by any other pencil than that of Hogarth. Explanation of the other sketches is unnecessary: where the nice discrimination of the human character is so
finely



background
of attention -



J. S. 1840







W. Hogarth del.

A. M. J. sc.

finely marked, every touch speaks its own meaning.

HOGARTH's great intimacy with George Lambert, the landscape painter, for whom the annexed coat of arms was engraved by him as a book plate, is well known; the design is simple, and the execution masterly; yet the principal motive for introducing it here is, that the original is a unique print. This circumstance is the more extraordinary, as I am informed by Mr. Richards, secretary to the Royal Academy, and who was a pupil of George Lambert, that it was stuck in all his books; and, that his library consisted of seven or eight hundred volumes.

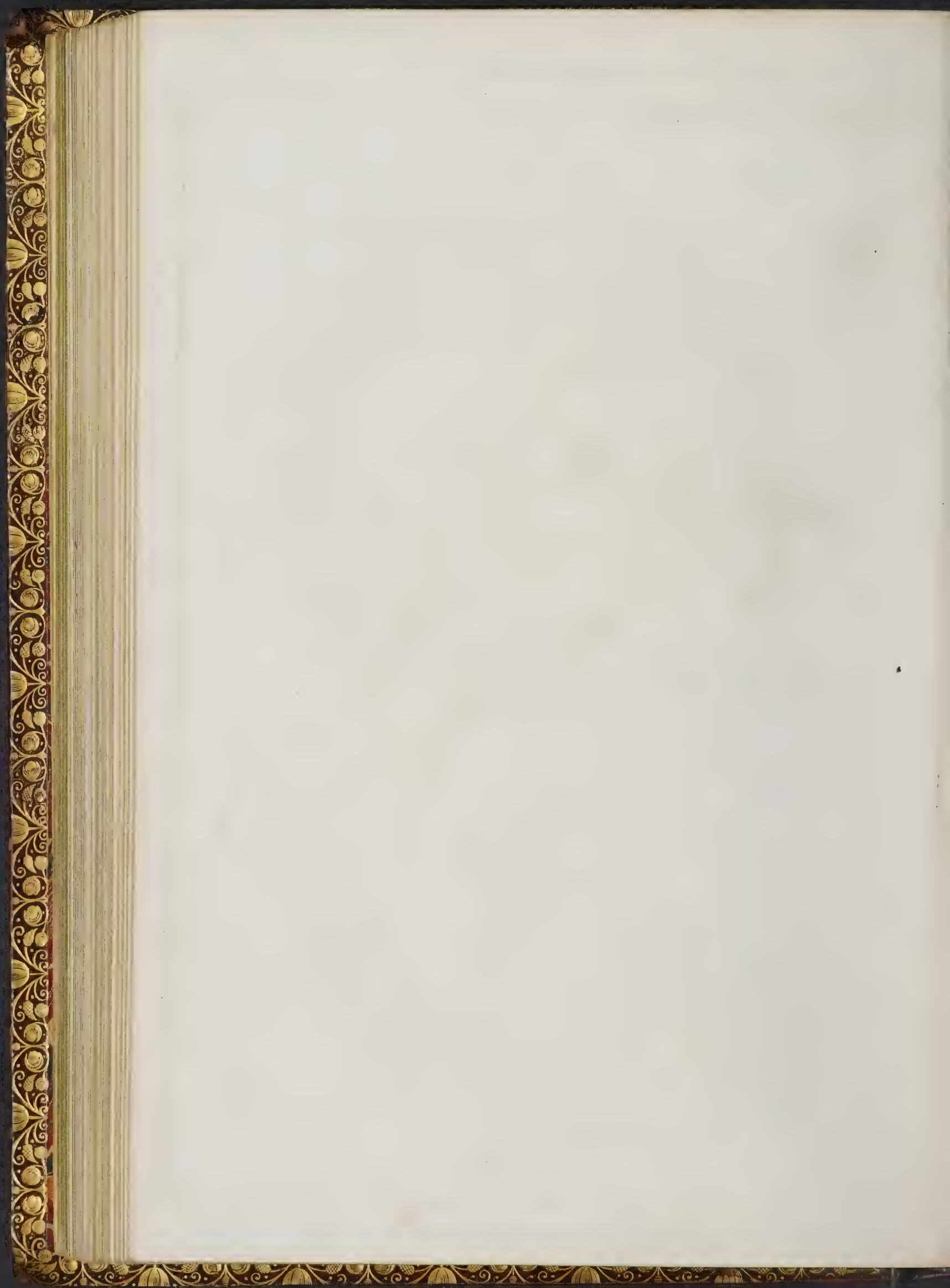
THE great merit of the pupil, as an artist, is well known: nor should the excellence of his master, Lambert, our English Pouffin, be passed unnoticed. He was a disciple of one Haffel, a landscape painter. In his early manner Lambert imitated Wootton; but soon afterwards quitted his hazy and woolly manner of coloring for one more distinct, and that approached

nearer to the general hue of nature. There is a grandeur in Lambert's style of landscape, and a correctness in his design, that out rivals most of his countrymen in that line; nor do we extol his talents beyond their just merit, when we pronounce him, in some respects, superior to Gasper Pouffin, whose works he has evidently studied. He was less sombre in his tints than that great master; and, though perhaps not so classical, had yet to boast more of nature. Lambert, conscious of his want of skill in drawing the human figure, frequently called in the assistance of his friend Hogarth, by whose pencil his landscapes were often enriched, either with groups of figures, from history, or with rustic characters, that give additional value to his pictures. Of the latter class I have many sketches, in chalk, avowedly designed by Hogarth for the works of Lambert, one of which is here inserted: the character is, that of a shepherd boy, it has all the simplicity of nature, and is a true picture of that happy appendage to our village scenery.



9.3.70

Wm. H. Rogers del.



THE nature of the subject that follows is not altogether of so harmless and simple a quality as the preceding. A degree of satire is there exhibited that we could wish had been exerted on a subject more deserving the lash of our artist.

THIS extreme scarce print represents Jonathan Richardson, a painter of considerable eminence in the present century, peeping with a telescope through his son (who had more learning than the father) at a Virgil, that is placed above, on a shelf. Lord Orford, in his anecdotes, refers in the Life of Richardson, to this print, in the following passage.

“ THE father having said, in apology for
 “ being little conversant in classic authors,
 “ that he had looked into them through his
 “ son. Hogarth, whom a quibble could furnish with wit, drew the father peeping through
 “ the nether end of a telescope, with which his
 “ son was perforated, at a Virgil, aloft on a
 “ shelf.” It does not appear that Lord Orford had, at that time, seen an impression of this print.

ANOTHER

ANOTHER biographer of our artist says, Hogarth destroyed the plate, and afterwards recalled the prints; then asks if any remain, and of what date? and whether this subject was ever thrown upon copper, or meant for the public eye?

As to the date, we presume it to be about 1734, the period at which Richardson was engaged with his son, then recently returned from his travels, in writing explanatory notes on Milton.

As to the print having been recalled, we have but little doubt, as we do not recollect having seen more than one other impression of it. The original, now before us, we believe to have been the first that was discovered, and cost the enormous sum of fourteen pounds!

THE following anecdote relative to this production was given me by Mr. Highmore grandson to the painter, who was member of a club held at Old Slaughter's coffee-house, in St. Martin's Lane. This club was composed of many respectable literary characters, and of
artists

The complicated R—— n



*I know well enough. my eye is no eye at all
I must apply to my Telescope My son is my
Telescope as by his help I read & learned Languages*



artists of the first eminence in that day. They met regularly twice a week; and it was customary when any member had produced an effusion of genius intended for the public eye, to exhibit a specimen of it at one of their meetings. Jonathan Richardson, who was a member of this club, had an excellent heart, and a strong marked partiality for his son, whose classical knowledge he was perpetually extolling, and as constantly regretting his own inferiority in the attainment of literature.

At one of these meetings he produced a specimen of his intended publication on the works of Milton: at the same time he made the following observation, which is inscribed under the print. "I know well enough my eye is no eye at all; I must apply to my telescope; my son is my telescope; 'tis by his help I read the learned languages."

A wish to explore knowledge through such a medium instantly furnished Hogarth, who was a member of the club, with matter for his pencil, and taking out a letter he sketched on the
back

back of it a design somewhat similar to the annexed etching, in which the likeness of Richardson was so strong as to create a great laugh in the society, and no small degree of uneasiness in the mind of the party aimed at, which Hogarth perceiving, he threw the paper into the fire and there ended the dissatisfaction.

How the idea got abroad is not known ; but from the style of the design there is little reason to suppose it could be from any other pencil than that of Hogarth. It were to be wished that the subject could have been handled with a little more delicacy, and that the character against whom the satire was levelled, had more deservedly merited the lash of our artist.

AT this club, I am informed by the same gentleman, Mr. Highmore, that a remarkable instance occurred of the retentiveness of memory of Dr. Johnson, who was one of its members. Isaac Hawkins Brown, who was likewise a member, entertained the company with a recital of his excellent Latin poem, *De Animi*

Im-

Immortalitate; this recital met with great applause from the parties present, and was accompanied with a strong wish on the part of some of them, to be favored with the whole or extracts from it; to which Mr. Brown replied, that he could not comply with their request, as he had no correct copy of it. Dr. Johnson, who had listened with great attention during the recital, sent, the next morning, a manuscript of it to the author, which he had collected from his memory.

THIS incomparable poem was published in two books, in 1754; and justly excited the applause of the most learned and polite scholars of the age. Its popularity was so great, that several English translations of it were produced within a few months after its publication.

AT the sale of Mrs. Hogarth's effects, in Leicester Square, I purchased a sketch of the first scene in that excellent work, *The Rake's Progress*: it is in oil, on a three-quarters canvas; and differs very materially from the one engraved and published by him in 1735. The

Q

fore

fore ground is left unfinished, except the character of the lady's father, who is joining the hands of the ill-fated couple. The old man's head is exquisitely touched, and marked with all the craft and avarice that could be attached to such a character. The back ground of this picture is in general, as highly finished as the painter intended it.

I HAVE selected, as illustrations to this work, two of its decorations, which appear to be hung against the walls of the room, as furniture pictures. The first is evidently aimed as a satire against transubstantiation. The wit of it may, perhaps, at first glance, appear offensive to scrupulous observers; but when considered, will be allowed to be as well intentioned, as it is unquestionably well executed. The misconception of the text, *Hoc est corpus meum*, among the Catholics, and the many absurdities practised in the church of Rome, in consequence of it, have deservedly met the lash of some of the wisest of our own, as well as other countries.

IN telling us they eat the very body of Christ,
they



Transubstantiation Satirized.



they subject our religion to ridicule, to the scoffings of the Pagan and the philosopher; but, as they in no way explain to us the mode by which this extraordinary change of substance is effected; to represent this absurdity in a ludicrous point of view, and to hold it out as a low artifice, in the nature of grinding in a mill, (and, if not to be so effected, as totally unworthy of credit) is essentially to serve the Protestant cause, and the interest of true religion.

THE well-known conference of the witty Duke of Buckingham with an Irish priest, carried with it such full conviction, as totally to disarm his antagonist. In that conference the Duke mentions the astonishment of his poor black, just arrived from the coast of Guinea, on the Elevation of the Host, &c. who afterwards repeats what he has seen in these words: “ I saw a man
 “ in fine cloaths shew the people God; and
 “ they fell upon their knees and beat their
 “ breasts; and afterwards I saw this man put
 “ God into their mouths, and they swallowed
 “ him.” The shrewd conclusion of this poor

black's remarks is, though trite, yet perhaps worthy of repeating; " I wish we had a hundred or two of these fine men in our country to eat the devil for us; for we cannot rest for him a-nights; he pinches us in the arms, sours our palm wine, spoils our victuals, and is so plaguy mischievous, he and his young cubs, that we should be glad to get rid of him at any rate."

THIS observation is exactly similar to the reply made by the Duke himself to a Duke of Queensbury; who one day having visited him in his illness, at an inn in his way to Scotland, asked, if he would have a priest the confessor of a neighbouring Catholic lord; to which he replied, no; these rascals eat God; but, if you know of any set of fellows that eat the devil, I should be obliged to you if you would send for one of them.

OUR inimitable Swift, in his Tale of a Tub, is equally, if not more severe, on this strange misapprehension of the text of transubstantiation, where " Peter serves up a brown loaf with all
" the

“ the formality of a city feast, and persuades
 “ his brothers to fall to and spare not, for
 “ that it is excellent mutton ;” and on their
 incredulity Peter is made to exclaim in a rage,
 “ Look ye, gentlemen, to convince you what a
 “ couple of blind, positive, ignorant, wilful pup-
 “ pies you are, I will use but this plain argu-
 “ ment ; by G— it is true good natural mut-
 “ ton as any in Leadenhall Market : G— con-
 “ found you both eternally, if you offer to
 “ believe otherwise.” Among others, the Bon
 Mot of Erasmus to Sir Thomas More, the
 Chancellor, should not be forgotten. The bi-
 gotry of the latter to the church of Rome, as
 well as his defence of the doctrine of transub-
 stantiation, in a conversation with the former,
 although well known, yet applies so well to our
 subject, as to merit a repetition. Erasmus having
 occasion to go to France, borrowed of the Chan-
 cellor his little favorite horse, with a promise
 to return him at Dover ; but, liking his paces,
 he took him across the water, and pursued his
 journey with him. The Chancellor not re-
 ceiving

ceiving his horse agreeably to promise, wrote to Erasmus to forward his return, which drew forth the following answer.

Quod mihi dixisti,
De corpore *Christi*,
Crede quod edis, et edis :
Sic tibi rescribo,
De tuo palfrido,
Crede quod habes, et habes.

What to me you have said,
Of Christ's body right read,
Believe that you eat, and you eat it.
So to you I write back,
If your poney you lack,
Believe that you have, and you have it.

AFTER such liberties taken in exposing the absurdity of the doctrine of transubstantiation, by some of the greatest characters in former ages, we flatter ourselves the attempt of our inimitable painter will be considered, by the judicious, merely as a satire on the inconsistency of priestcraft; not as a wilful attempt to strike at the root of christianity: a doctrine to which mankind owes its principal happiness and consolation,

THE





Hogarth pinx. t

J. J. sc.

THE pictures, from which the prints that follow are engraved, hang as companions to the former. The upper one is an excellent sketch of a holy family.

BENEATH it is another picture, which having the curtain drawn back, displays the leg and foot of a friar, with part of a monk's habit. The two pieces are manifestly detached ; but, whether giving loose to the suggestions of a licentious imagination, any connexion or combination of any part of the figure was intended by the witty artist, in the exercise of a talent of all others the most ungovernable, must be left to the sagacity of the reader.

ABOUT the period of Hogarth publishing the Rake's Progress, it may be reasonably presumed that he made the original design of the annexed ticket, which was engraved for the benefit of the facetious Joe Miller ; who, in Congreve's Old Batchelor, played the part of Sir Joseph Wittol. The scene here represented is in the third act, where Noll, the companion and bully of Sir Joseph, gets a severe kicking
from

from Sharper. This print is extremely scarce and there is no doubt of it being from a design of Hogarth; and, in all probability, executed by the same hand who etched the Modern Military Punishments, introduced in the former part of this work, although it is in a somewhat better style.

JOE Miller is known to have been a lively comic actor, and a great favorite of the town in several of his characters, particularly in Ben, in *Love for Love*: but, in that character he lost much of his fame, from Cibber taking up the part; who, though he played it but seldom, yet damped the ardour of the public very much in their applause of Miller.

JOE Miller is represented in the character of Sir Joseph Wittol, in the frontispiece to the book called his *Jests*. This book, a circumstance but little known, was compiled by Mr. Motley, a dramatic writer. Indeed, poor Joe was so far disqualified from writing, that he even could not read. Victor, I think, says of him, that his only, or principal reason for marrying



THEATRE ROYAL

DRURY LANE
THE OLD BATCHELOR

J. S. Ford



rying was, to have a person about him that was capable of reading his parts to him.

He is reported to have kept a public house in the parish of St. Clement Danes; at least, if he did not, there is little doubt, but from his general mode of living, that he contributed, in no small degree, towards keeping up one for some other person. He passed much of his time with the whimsical Spiller, whom we have before mentioned; and their general place of rendezvous was at the Spiller's Head, in Clare Market: from whence his jests may be dated.

THIS son of mirth died in 1738, at the age of 54, and lies buried in the upper churchyard of St. Clement's parish. As the stone has not long been discovered and may not be generally known, it may, perhaps, be some gratification to the admirers of low wit, to transcribe the lines engraved on his tomb, which came from the pen of the noted Stephen Duck, the thresher; Queen Caroline's poet.

Here lye the remains of
HONEST JOE MILLER,
Who was
A tender Husband,
A sincere Friend,
A facetious Companion,
And an excellent Comedian.

If humor, wit, and honesty could save
The hum'rous, witty, honest from the grave,
The grave had not so soon this tenant found,
With honesty and wit, and humor crown'd;
Or could esteem and love preserve our breath,
Or guard us longer from the stroke of death,
The stroke of death on him had later fell,
Whom all mankind esteem'd and lov'd so well.

Stephen Duck.

IN the year 1736, Harry Fielding's excellent comedy of *Pasquin* made its first appearance at the Haymarket Theatre. For the benefit of the author our artist evidently designed this ticket. In the original, *Tuesday, April 25th, Boxes*, is in the hand writing of Fielding, a fac simile of which is engraved in the annexed print.

IN this etching most of the principal characters in the piece are introduced: in reference
to





to which, we quote the fourth act of the play,
where Firebrand says,

“ Strange prodigies appear’d—
“ A cat in boots did dance a rigadon,
“ While a huge dog play’d on the violin;
“ And, whilst I trembling at the altar stood,
“ Voices were heard i’ th’ air, and seem’d to say,
“ Awake, my drowsy sons, and sleep no more.”

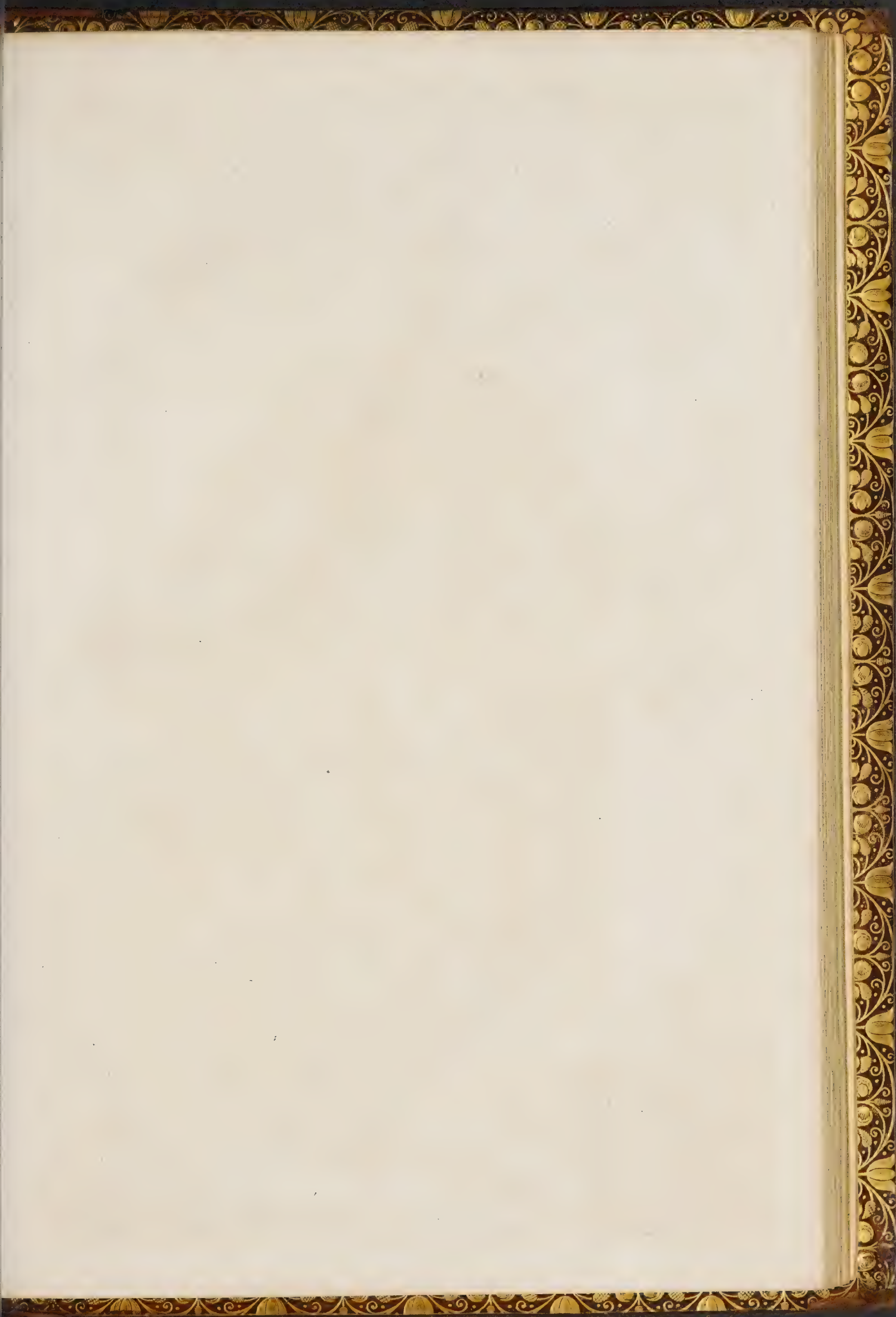
THE scene of action whence this print is taken, is at the conclusion of the fifth act, where the Queen of Common Sense is stabbed by Firebrand, and the Queen of Ignorance declares to Harlequin, his allies, and to Squeekaronelli, that she will be to them all a most propitious queen. I have a much larger print on this subject, from a design by Hogarth, that includes all the characters in the piece; in a corner of which Pope appears to be quitting the theatre, and, by the label issuing out of his mouth, is exclaiming, “ *There is no white washing this stuff.*” This is an evident allusion to the same operation that the bard, as we have before mentioned, is performing at Burlington

gate. That print being too large for the work, I have selected the one introduced in preference.

THE comedy of Pasquin, with proper revision, might certainly be restored to our stage, to the entertainment of the public and advantage of the managers. Reflections on ministers are at all times dangerous; perhaps more particularly so at the present period: but were they wholly expunged from this excellent satire there would yet remain sufficient entertainment to render it a favourite with the public. The pointed reflections contained in this piece were the principle motives for bringing a bill into parliament to restrain the liberty of the stage, and for limiting the number of playhouses.

IN the following year 1736, Fielding seems to have so completely irritated the minister by another stage representation called *The Historical Register*, as to effectually produce the licensing act, by which every dramatic piece is obliged to be submitted to the inspection of the Lord Chamberlain, previous to its appearance on the stage.

THE





Hogarth pinxit

A. B. sculp.

The Right Hon. Guilford Lord Viscount Boscawen

THE annexed portrait of Lord Viscount Boyne is etched from an original picture in my possession, painted in oil by Hogarth; (20 inches by 14.) From this picture two very indifferent mezzotinto prints were engraved and published in Ireland, the one by Miller, the other by Ford. The scarcity of these prints, we presume, not their excellence, has raised them in price from five thirteens Irish, or five shillings and five pence English, to the enormous price of five guineas. The picture, it must be allowed, is but a tasteless composition, yet, considering it as a work of Hogarth, and that the other prints have produced such extravagant prices, this copy may not be thought unworthy of a place in this work.

GUSTAVUS, the second Lord Viscount Boyne, was born in 1710, and was very early removed to London by his mother, who placed him at Westminster school. On the death of his grandfather, 16th September 1723, he succeeded to the title and estates of the family, together with a very large fortune, expressly bequeathed to him

him by his grandfather on condition that he chose Sir Ralph Gore and his uncle Henry Hamilton as his guardians, which he accordingly did. After visiting the courts of foreign princes he returned from his travels in October 1731, and took his seat in the Irish house of Lords in December following. In 1735 he was chosen a member in the English house of Commons, for Newport in the Isle of Wight. In 1736 he was sworn of the Privy Council; and in 1737 appointed a Commissioner of the Revenue in Ireland, on which occasion he vacated his seat in the house of Commons, but was immediately re-chosen. He died unmarried the 18th of April 1746, and was buried at Stackallan. His successor in the title was his first cousin Frederick, eldest son of his uncle.

THE annexed print of Orator Henly christening a child, is from a sketch in oil, I purchased of the late Mrs. Hogarth. It is about twice as large as the print; and was, most probably, painted about the year 1745, if we may judge from the age of the orator, who appears to be
upwards





W. H. W. H. W. H.

J. S. J. S.

Orator Henley Christening a Child

upwards of fifty. The heads in the sketch are very highly finished ; and there can be very little doubt of the likeness of that Prince of Orators, who made so much noise about that period.

As I do not remember to have seen a real portrait of him, this print, it is presumed, will not prove unacceptable to the curious in portraits. The mother of the child, from her beauty and simplicity, seems to have rivetted the attention of the parson beyond the gravity of his sacred character ; nor does the puritanical clerk appear to be less enraptured ; but, whether with the maid or mistress, is not easy to determine. A print on this subject was engraved in mezzotinto by John Simpson, junior, which we have before mentioned as a very indifferent production. In that print there are many more figures than in the sketch annexed. Whether it was done from a picture, or drawing of Hogarth we cannot ascertain, no original design having fallen within our knowledge but the one here introduced. In the print by Simpson, the orator's

tor's head is a vile caricature, and totally unlike the preceding sketch; the head of the clerk is still worse. Some lines are added under this print, from which however I shall select a few stanzas, as they apply to the subject before us.

" Behold Vilaria lately brought to bed,
 " Her cheeks now strangers to their rosy red,
 " Languid her eyes, yet lovely she appears!

*

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*

" The pamper'd priest, on whose extended arms
 " The female infant lies : with budding charms,
 " Seeming to ask the name, e'er he'll baptise,
 " Casts at the *handsome wife* his wanton eyes.
 " Behind him stands the clerk, on whose grave face
 " Sleek Abigail cannot forbear to gaze;
 " But master without thought—poor harmless child;
 " Has on the floor the holy water spill'd;
 " One guest enquires the parson's name—says Friendly,
 " Why don't you know, Sir? 'tis Hyp * Doctor Henly.

THIS singular character, John Henly, was born at Melton Mowbray, Leicestershire, in 1691; of which parish his father and grand-

* Alluding to a weekly paper published by the Orator, for which he had a salary of 100l. a year.

father were both vicars. Having passed his exercises at Cambridge, he returned to his native place; and, from an assistant, became master of the school there; which he raised from an obscure to a flourishing state. Here he obtained much applause, from his mode of improving elocution, by public orations, and repeating passages from the Classics, every morning and evening. He likewise begun here his Universal Grammar, in which he completed *ten languages, with a proper introduction to every tongue*. The eccentricity of his mind did not, however, suffer him to remain long in this state of retirement; for, after having obtained his degree of Master of Arts, he formed a speedy resolution of visiting London; and, as he says, “left the fields and
 “swains of Arcadia to visit the great city,” which he accomplished; and quitted his native place with the regret of his neighbours and school; as appears from his departure being accompanied with letters of recommendation, both from the clergy and laity of the first consequence. In London he published some translations from

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Pliny,

Pliny, the Abbé Vertot, Montfaucon, &c. and had, for his patron, the Earl of Macclesfield; from whom he had a benefice of eighty pounds a year.

He had besides a lectureship in the city, where he frequently preached charity sermons, obtained more relief for the poor, and was, perhaps, more generally followed than any preacher of his time.

THESE advantages he voluntarily gave up, chusing rather to rely “ on the public, as the “ more hospitable protector of learning and “ science than some of the upper world, in his “ own order.” His addresses to the public were commenced at his Oratory Chapel in Portsmouth Street, Lincoln’s Inn Fields; where sometimes he broke jests, and sometimes that bread which he called the *Primitive Eucharist*. The room that was his chapel is yet standing, and is used as a ware room for upholstery goods. There he lectured two days in the week upon theology; and on one other day, Wednesday, upon other sciences.

THE

Oratory Chapel

It is written my house shall be called a house of prayer but ye have made it a den of thieves.





THE annexed print of the Oratory Chapel is a copy from a very scarce design of Hogarth, and, though ill executed, is yet a matter of curiosity; as it exhibits a true portrait of that place, of which no other has come within our knowledge. Here declamation and scurrility were pointed against all ranks at that period, particularly against those in power; the friends to government and the present reigning family. Among others, Pope was frequently the object of his satire; who, in return, did not forget to place the orator in a nich, where he will, in all probability blazon for ages to come. In his *Dunciad*, B. III. he says:

“ Imbrown’d with native bronze, lo ! Henly stands,
 “ Tuning his voice, and balancing his hands.
 “ How fluent nonsense trickles from his tongue !
 “ How sweet the periods ; neither said, nor sung !
 “ Still break the benches, Henly ! with thy strain,
 “ While Sherlock, Hare, and Gibson preach in vain.
 “ Oh ! great restorer of the good old stage,
 “ Preacher at once, and Zany of thy age !
 “ Oh ! worthy thou of Ægypt’s wife abodes,
 “ A decent priest, where monkeys were the Gods !

“ But Fate with butchers plac’d thy priestly stall,
“ Meek modern faith to murder, hack, and maul;
“ And bade thee live, to crown Britannia’s praise,
“ In Toland’s, Tindal’s; and in Woolston’s days.”

THE ticket of admission to this oratory was a medal that the Orator caused to be struck for his subscribers: the design was a star rising to the meridian, with this motto, “ *Ad summa;*” and below, “ *Inveniam viam, aut faciam.*” To strangers, the admission was one shilling. A print, called, the Oratory, in which Henly appeared on a scaffold, has this latter motto inscribed over the door. Under a second impression of this print is added the following inscription:

“ O! Orator, with brazen face and lungs,
“ Whose jargon’s form’d of ten unlearned tongues;
“ Why stands’t thou there a whole long hour haranguing,
“ When half the time fits better men for hanging.”

THIS print has no claim whatever to the name of Hogarth; although that idea has obtained a degree of credit with some connoisseurs.

It

It is, beyond a doubt, the work of George Bickham.

AMONG the characters in our view of the Oratory Chapel here introduced, the figure lifting up his hand, with a stick under his arm, is probably intended for George Alexander Stevens; who, I am informed, was a perpetual annoyance to the orator; and who, for breeding riots in his chapel, was at length prosecuted by him. The inscription of pens for the Doctor's friends, &c. &c. engraved on the pedestal, was varied, according to the subjects on which he meant to treat. This motto reminds us of an anecdote mentioned of the late Duke of Newcastle; who, when Secretary of State, was applied to by the Orator to render him a service; which not being complied with, he, in a petulant way, replied, "*Remember I have a pen:*" to which the Duke retorted, "and my brother (meaning Harry Pelham) *shall mend that pen for you.*"

His audience was generally composed of the lowest orders of the people; he once collected
to-

together an infinite number of shoemakers, under the idea of teaching them a speedy way of making shoes; which he proved from the pulpit to be by cutting off the feet of ready made boots.

IN the Daily Advertiser, on a Saturday, Henly usually put forth an advertisement containing the subject on which he meant to treat the ensuing evening. Amongst others, he took occasion to parody the text of a sermon, preached on the 30th of January 1730, by Doctor Croxall, before the house of Commons. The text ran thus: "Take away the wicked from before the King, and his throne shall be established in righteousness."

THE sermon gave so much offence to the Minister, Sir Robert Walpole, that he prevented the thanks of the house being presented to the preacher. Of this circumstance Henly availed himself as a public matter, and the following parody appeared as his motto for the next day:

" Away

“ Away with the wicked before the King,
“ And away with the wicked behind him ;
“ His throne it will bless
“ With righteousness,
“ And we shall know where to find him.”

As a farther specimen of his treatment of theological subjects, I have selected the following rhapsody from a great number of his manuscript notes in my possession.

“ JEREMIAH xvi. 16.

“ I WILL send for many fishers, faith the
“ Lord, and they shall fish them : and after
“ will I send for many hunters, and they shall
“ hunt.

“ THE former part of this text seems, as
“ scripture is written for our admonition, on
“ whom the ends of the world are come, (i. e.
“ an end of all we have in the world) to re-
“ late to the DUTCH, who are to be fished by
“ us according to ACT OF PARLIAMENT :
“ for the word HERRINGS in THE ACT has a

" FIGURATIVE MEANING, as well as a LI-
 " TERAL SENSE, and by a metaphor means
 " DUTCHMEN, who are the GREATEST STEAL-
 " ERS of HERRINGS in the WORLD; so that
 " the drift of the statute is, that we are TO
 " FISH FOR DUTCHMEN and CATCH THEM,
 " either by NETS OR FISHING RODS, in return
 " for their repeated CATCHING OF ENGLISH-
 " MEN, then transport them in some of JONA-
 " THAN FORWARD'S CLOSE LIGHTERS,* and
 " sell them in the WEST INDIES, to repair
 " the loss which our South SEA COMPANY
 " endure by the SPANIARDS denying them the
 " ASSIENTO or sale of NEGROES. According
 " to which interpretation, this prediction of
 " Jeremiah tends to clear up many difficulties
 " relating to what the Mynheers owe to this
 " nation, from Queen Elizabeth until this day.
 " This is a much better use and intent of
 " prophecy, than MY GOOD LORD OF LON-
 " DON was so GOOD as to give us in HIS

* Jonathan Forward was the person who contracted for transporting felons at that time.

“ BOOK, with the GOLDEN CUP at the end of
“ it: and it is a LIGHT SHINING in a DARK
“ PLACE, a Bishop's understanding.”

IN the same whimsical style does the orator proceed to explain, and confound the meaning of the prophecy throughout his text.

IN December 1746, Henly was apprehended for many expressions delivered at his Oratory in Lincoln's Inn Fields, tending to alienate his Majesty's subjects from their duty and allegiance. After being examined before the justices in the vestry room in Covent Garden, he was committed by them to the custody of the High Constable of Westminster, and two days afterwards was delivered over to a messenger, by order of the Earl of Chesterfield, one of his Majesty's Secretaries of State, in order to be examined by his Lordship. After remaining in custody about a fortnight he was admitted to bail.

THIS extraordinary and eccentric character finished his earthly career on the 14th of Octo-

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ber 1756, in the 64th year of his age. He possessed a considerable share of learning and knowledge; but appears to have been, from some latent motives, perhaps disappointment, carried far beyond the dictates of good sense, religion, or morality, and to have contributed more by his exhibitions to the amusement of the vulgar and prophane, than to the judicious and well informed of his time.

IN the year 1746 Hogarth drew the portrait of Lord Lovat, at the White Hart Inn, at St. Alban's, where he rested, in his way to town from Scotland; our artist was invited thither by a friend of mine, Dr. Webster, a physician of that place, for the express purpose of being introduced to his Lordship. Hogarth had never seen him before, and was, through the doctor's introduction, received with much cordiality, even to the kiss fraternal; which was perhaps not very pleasant at that moment, as Lord Lovat was then under the barber's hands. His Lordship rested two or three days at St. Alban's, and was under the immediate care of
 Doctor





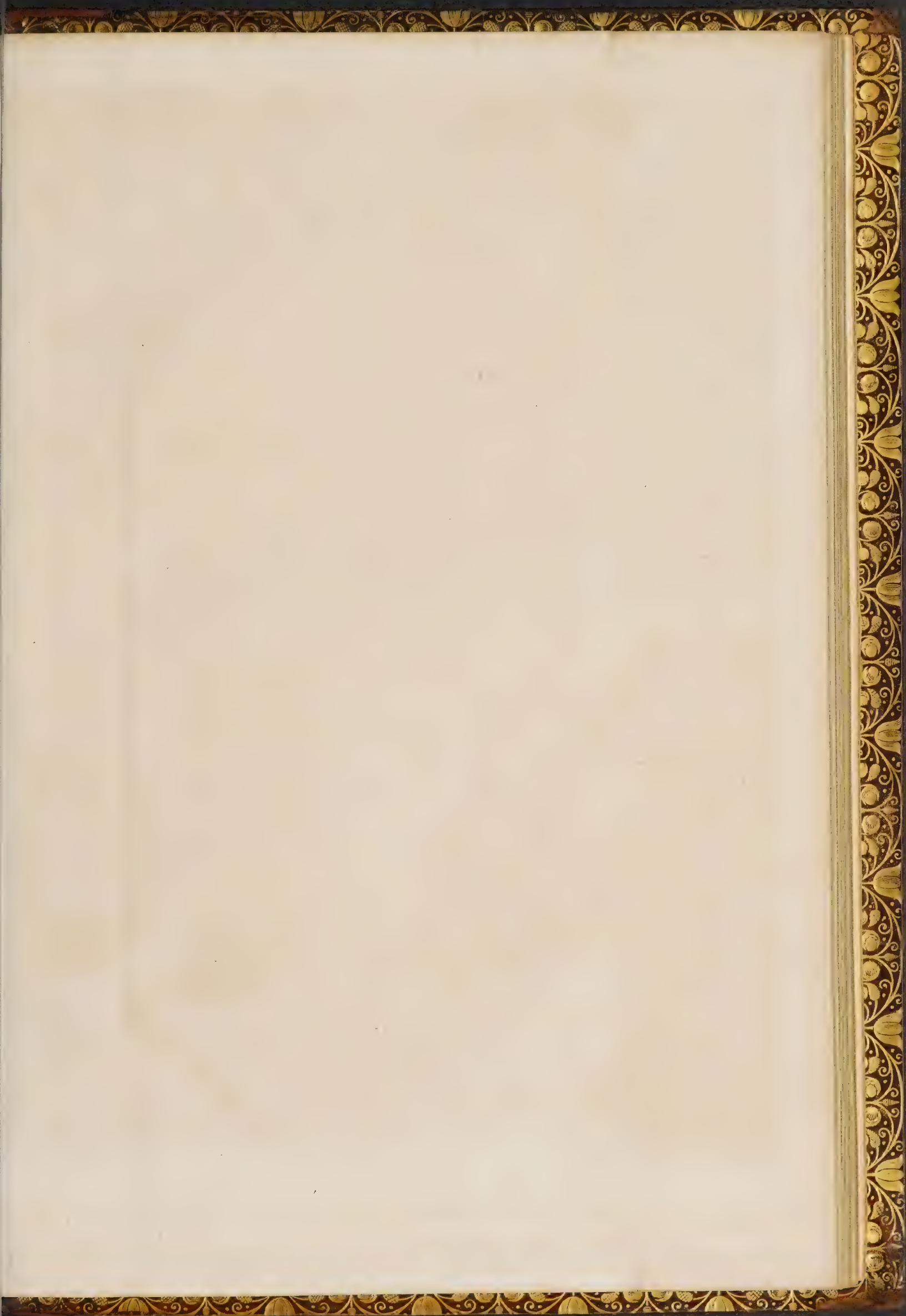
Painted at Lyons, France.

SIMON FRASER, LORD LOVAT.

AK-1E CHIEFLAIN

Styled "The Lion of the North" because of his wily and intriguing disposition. He was condemned on a charge of treason and beheaded.

This portrait was sketched by Hogarth as Lord Lovat was on his way to stand his trial.





LOVAT'S GHOST on PILGRIMAGE.

Published according to Act of Parliament, June 13th 1747

*Disguis'd thro' life, a Layman at y^e Block, Doom'd for my Crimes in Pilgrimage to roam, Where vanity inscribes my Father's Tomb,
My headless Trunk resumes y^e Monkish Frock With weary Steps, I seek my Native Home, But justice now denies my Carcase Room.*

Doctor Webster; who seemed to think his patient's illness was more feigned than real, and arose principally from his apprehension of danger on reaching London. The original of the annexed print was published in 1747 in mezzotinto, from a design by Hogarth, and presented by him to the Doctor, a short time after Lord Lovat's execution: the artist assuring him it was engraved from his own design. The likeness of the head is very striking; and the satirical allusions of the author are pretty clearly pointed out by the lines inserted beneath. The following couplet strongly implies, that to return to the place of his nativity was, in the opinion of our artist, rather an unpleasant journey.

" Doom'd, for my crimes, in pilgrimage to roam,
 " With weary steps I seek my native home."

MAY not these lines apply to a sarcastic observation, frequently thrown out against the North Britons, that they seldom return to their native homes, if they really have a head on their shoulders!

OF this print we do not recollect to have seen more than one other impression, which sold for near two guineas and a half.

IN the year 1748 Harry Fielding produced a periodical paper, under the title of the *Jacobite's Journal*; which was continued weekly for some months, with considerable success. To the first twelve numbers of these papers was prefixed, as a head piece, a wood cut of a monk leading an ass, who bears a Scotch man and woman on his back. The print is said to have been discontinued from its not having been cut deep enough, and consequently did not wear long. From the strength of the impression before us, that does not appear to be the case: it may possibly have been discontinued from some political ill tendency. Be that as it may, the scarcity of the print has induced us to give a fac simile of it.



As this is the moment when the virtue of saints and the validity of their prophecies is much doubted, we here insert the copy of a letter on that subject, written by a correspondent, and addressed as follows :

To the Author of the Jacobite's Journal.

SIR,

As the dispute about the inspiration of the primitive fathers runs high, between the truly learned DR. MIDDLETON, and the very zealous DR. CHAPMAN, give me leave to decide the controversy in favor of the latter.

THERE is a prophecy of St. Jerome, which the present inclemency of the season proves to be true, and that he certainly was, as DR. CHAPMAN contends, an inspired person. It is not therefore marvellous, that such a saint should demolish a dragon big enough to swallow a Bull.

The Prophecy.

Cum sol splendescat, Mariâ purificante ;
Tunc Glacies fuerit magis aspera, quam fuit ante !

Thus

Thus Englished in the style of the 'Piscopade.

On *Candlemas Day*, if the sun shines out,
The frost will be harder than it was, no doubt.

NOTE.

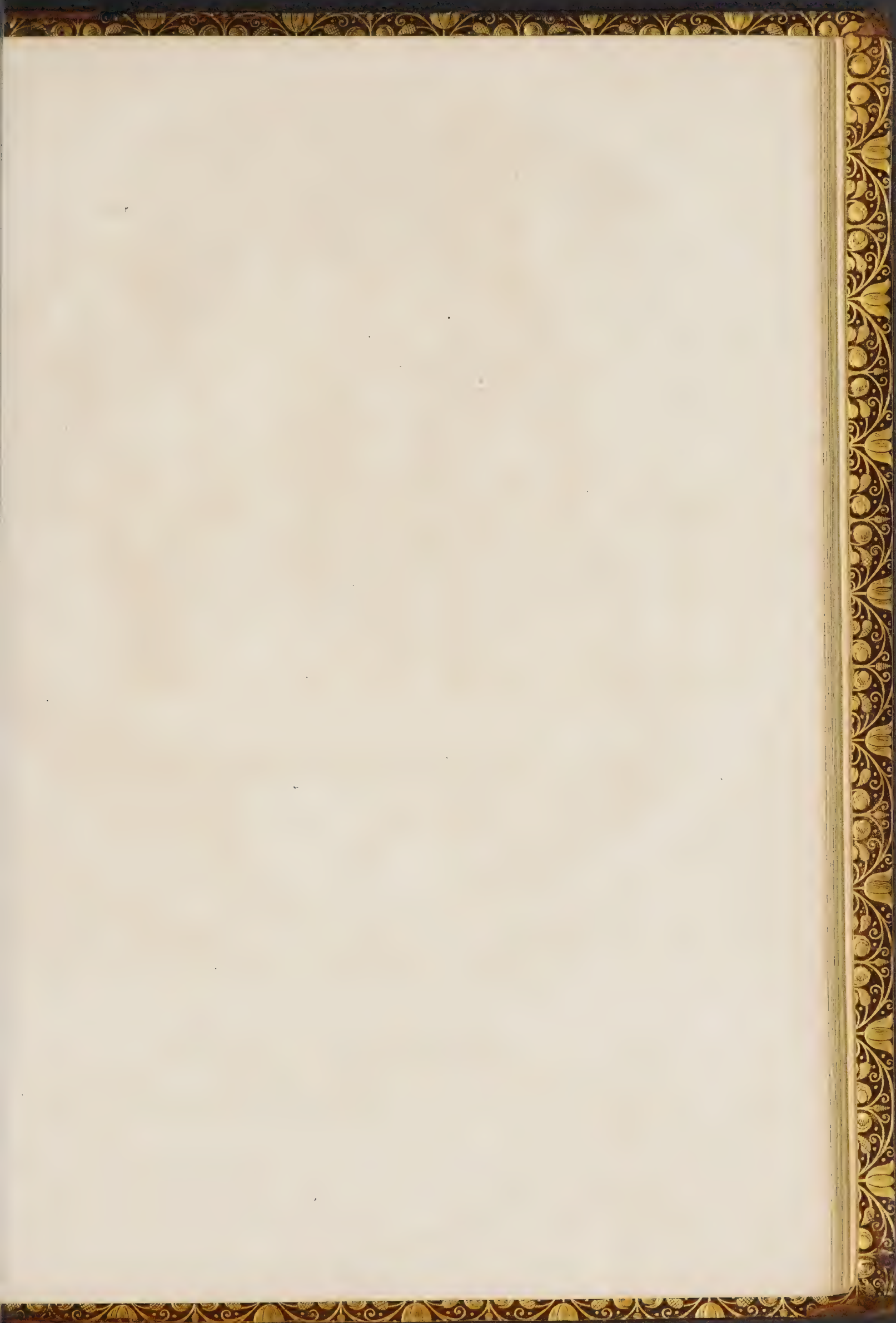
Sol splendebat, currente anno, Mariâ purificante.

Yours, &c.

IN this year were produced those excellent prints of our artist, the Exemplification of Industry and Idleness, in the history of two apprentices. The moral tendency and excellent design of these subjects is so well known as to render it unnecessary to bestow on them additional praise; nor should I have adverted to them, but from a wish to lay before the public the mode in which he committed his first thoughts to paper, before he exerted his pencil in the execution of his designs. The following extract is from his own manuscript, in my possession.

“ INDUSTRY and Idleness exemplified in the
“ conduct of two fellow-prentices; where the
“ one,

“ one, by taking good courses, and pursuing
 “ those points for which he was put appren-
 “ tice, becomes a valuable man and an orna-
 “ ment to his country ; whilst the other, giving
 “ way to idleness, naturally falls into poverty,
 “ and most commonly ends fatally, as is ex-
 “ pressed in the last print. As these prints
 “ were intended more for use than ornament,
 “ they were done in a way that might bring
 “ them within the purchase of those whom
 “ they might most concern ; and, lest any part
 “ should be mistaken, a description of each
 “ print is engraved thereon. Yet, notwith-
 “ standing the inaccuracy of the engraving, what
 “ was thought conducive and necessary for the
 “ purpose for which they were intended, such
 “ as action and expression, &c. are as carefully
 “ attended to, as the most delicate strokes of
 “ the graver would have given ; sometimes more :
 “ for often expression, the first quality in pic-
 “ tures, suffers in this point for fear the beauty
 “ of the stroke should be spoiled ; while the
 “ rude and hasty touch, when the fancy is warm,
 “ gives





Some of the Principal Inhabitants of the MOON as they
 Were Perfectly Discoverd by a Telescope brought to y^e Greatest
 Perfection since y^e last Eclipse Exactly Engraved from the
 Objects, whereby y^e Curious may Guess at their Religion
 Manners. &c.

“ gives a spirit not to be equalled by high finishing.”

ABOUT the year 1750, (if we may judge by the wigs and style of dress) appeared the original of the annexed severe satire on royalty, episcopacy, and law.

THE scene is supposed to be in the clouds, where, on a platform, the principal characters are seated. The head of the monarch is either a crown piece or a guinea. The collar of Effes is ludicrously changed to a string of bubbles; his breast is decorated with a pointed star; and on the top of the globe and sceptre is a crescent, alluding to his lunar situation. Beneath his throne is a circle, perhaps intended as an emblem of perpetuity.

THE satire on episcopacy is still more strongly pointed: the face of the bishop is formed of a Jew's harp, which may probably allude to his religious tenets, having arisen out of the doctrines of Judaism. He is pulling a bell rope, that is fastened to the bible, which serves as a lever, to act upon a machine, the lower part of

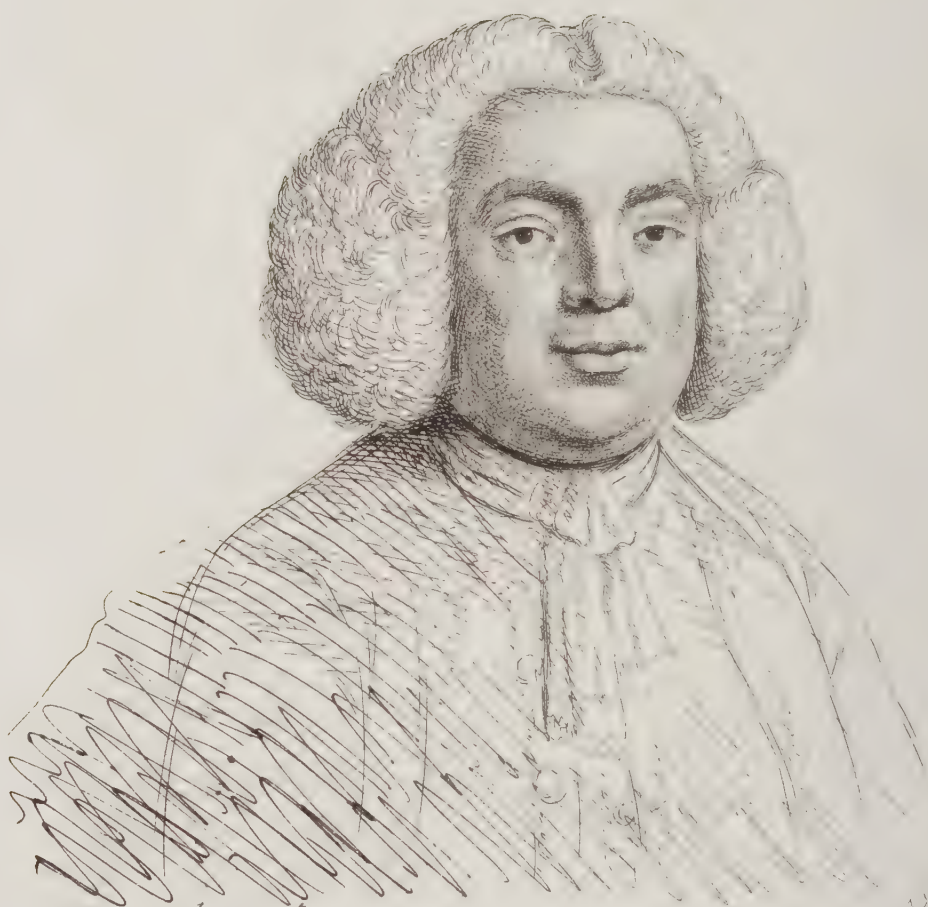
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which

which is a mill, but the upper part a steeple, having a vane at the top of it; and a bell, plainly seen in the act of ringing or working: intimating, that by this instrument he works out of the church those good things, without which he would set little value upon his spiritualities: this treasure falls into a coffer, sarcastically marked as his own by the armorial bearings, a knife and fork, with the mitre added as a crest. Beneath the episcopal robe peeps a cloven foot; and, if we may judge by the weather cock, the motion of the pump is in some degree actuated upon by the king, in whose quarter the wind seems to set.

THE head of law appears to be made of a large mallet or wedge. To this metaphor we can give no explanation: nor is the enormous size of the sword, which seems to betray more than common justice, an allusion so clearly understood as some other parts of the design. The composition of the courtiers who attend monarchy, &c. is well conceived, and marks the contempt our artist entertained for the dangles
in





W. Hogarth pinx.

S. J. sculp.

Justice WELCH

in that situation. By the letters that appear marked in several parts of this print, it may be presumed that a full explanation of it was intended to have been given. The sagacity of the present day will, however, we conceive, render any farther elucidation of this print unnecessary, as the author's meaning is pretty clearly explained without those references.

ABOUT this period an idea was suggested by Hogarth to his friends, that the profession of portrait painting might be considerably benefited if less time was required of the sitter, whose morning hours might, in many instances, be of so much value, as to render it inconvenient to allot so many of them to such purposes: he, therefore, proposed to paint a portrait in four sittings, allowing only a quarter of an hour to each, and on that plan actually finished the original picture in oil from which this etching is made. It is the portrait of a very old and much esteemed friend of the artist's, the late Saunders Welch, Esq. a Magistrate of Westminster, and is deemed by the family a good

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like-

likeness. I am favoured with the following anecdote relative to the parties, by Miss Welch the daughter.

A DESCRIPTION of the march to Finchley was written by her father and inserted in a paper called, *The Student*, published many years since by the late ingenious Christopher Smart. In this description some difference of opinion, relative to that print, took place between the writer and the artist. "This," the lady observes, "arose from Mr. Welch's more extensive knowledge of the manners of the town and its local peculiarities, which he had obtained in the assiduous execution of his public duties."

ON the part of Hogarth this difference of opinion does not appear to have created much ill will, notwithstanding we have so often heard of his irascible temper; for, instead of being angry with his friend's critique, he returned him a compliment to the following effect.

"I generally thought with the author of this paper, and whenever I differed from him

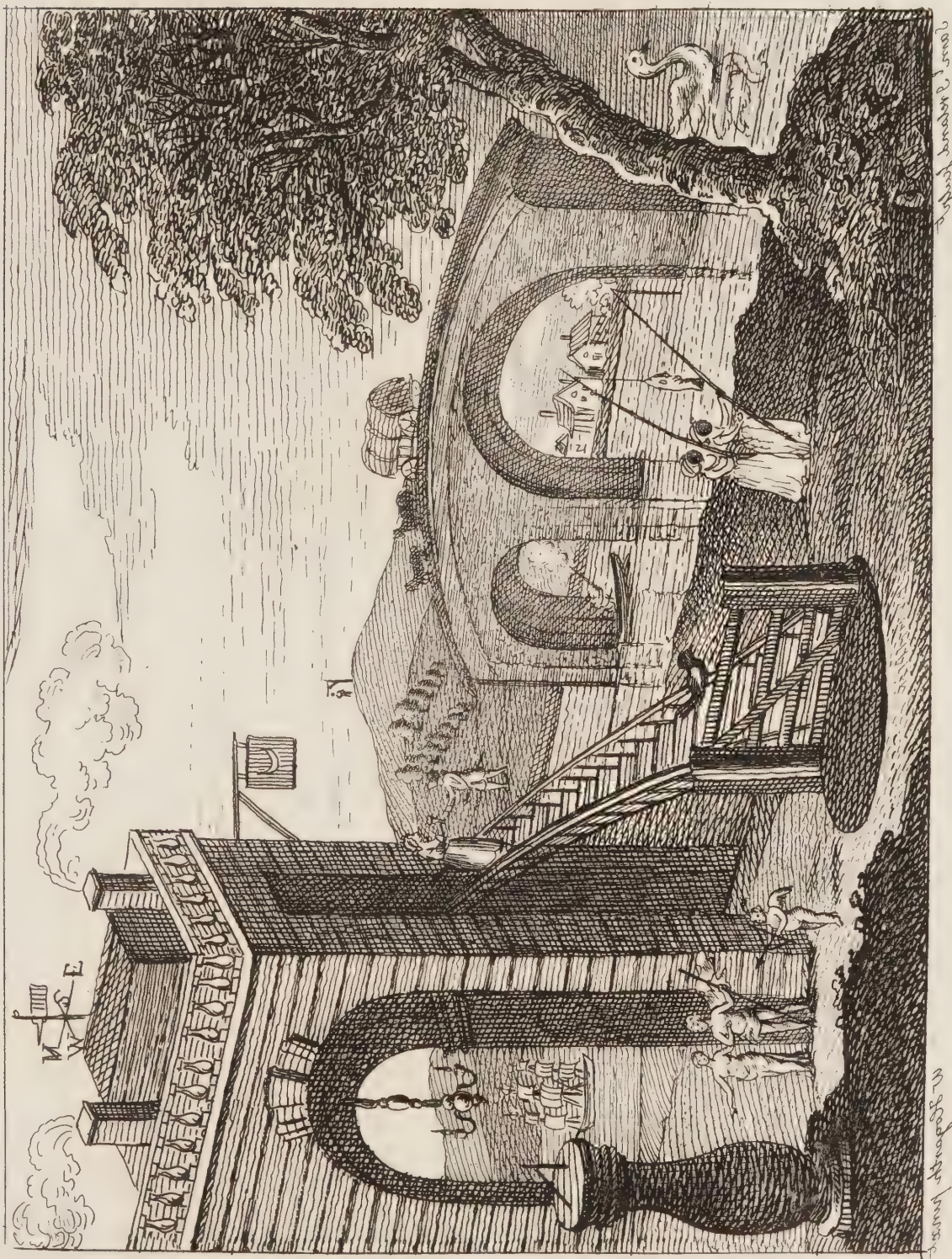
“ him I have found reason to take shame to
 “ myself.”

MISS Welch further observes, that when Mr. Hogarth advertised the sale of his pictures without reserve, her father, apprehensive of the event, mentioned his intention of bidding for them on his own account, as he knew Mr. Hogarth would not permit a fictitious bidding. To this Mr. H. strenuously objected, and with great earnestness intreated him not to attempt it; “ for” said Mr. Hogarth, “ you are known to be my
 “ friend; I have promised to sell my pictures
 “ without reserve, and your bidding will ruin
 “ my reputation with the public, as it will be
 “ supposed I have broke my word and that the
 “ pictures were bought in.”

THIS and various other instances of the delicacy of Mr. Hogarth’s feelings, induced Mr. Welch to dissuade him from publishing his satirical print against Messrs. Wilkes and Churchill. Mr. Welch observing to his friend, “ that
 “ the mind that had been accustomed for a
 “ length of years to receive only merited and
 “ uni-

“ uniform applause, would be ill calculated to
 “ bear a reverse from the bitter sarcasms of ad-
 “ versaries, whose wit and genius would enable
 “ them to retort with severity such an attack.”
 It would have been well perhaps for the artist
 if he had taken the advice of his friend.

IN the year 1755 Hogarth designed a frontispiece for his friend Kirby's Treatise on Perspective, in which he has happily ridiculed the want of knowledge at that time in this necessary branch of the art. The original drawing is in my possession, and likewise the sketch in oil, from which the annexed etching is made. Each of these designs has its respective merit; but I suspect the sketch in oil to have been the first thought. I am informed it was made in the presence of Mr. Kirby and others, at the house of a common friend. The design is very different from that which has been published, and in some respects may claim a preference, as the absurdity meant to be ridiculed is carried to a still greater height. The scene is supposed to be in Africa from the footy com-



False Perspective Exemplified



complexions of the two damsels who are angling by the side of the river: this idea is farther corroborated by the introduction of the story of Dido and Æneas, who are represented almost naked, while the natives are full clothed in the European style. The sundial is twice the height of the figure, who cannot reach to see the hour; and, were it not so, the dial is placed directly under the shade, and in such a situation that during the greater part of the day it must necessarily be out of the reach of the sun's rays. A large ship at a little distance is not bigger than the chandelier, and the smoke in columns, that take different courses, is issuing from chimneys so situated over the doorways as to make it evident that they do not belong to any fire place. The flat roof of the building cannot possibly be seen in this situation, and the lines that should incline downwards are all in a contrary direction. The woman giving a glass of liquor to a man on the opposite side of the river, the trees increasing in size as they are removed

removed farther from the eye, and the man hanging in the extreme distance of the picture brought forwarder than the nearer objects, are strokes of true satire: the bridge standing in the middle of the river, without any means of getting on or off it, heightens the absurdity in the same vein of humour, and leads the mind, beyond all doubt, to the species of folly and ignorance meant to be held up to ridicule. The man beneath the bridge is aiming his gun at an object he cannot see, and, as he levels his piece, must be shooting the bridge. The enormous size of the swan, the water running upwards with great rapidity, and the five barred gate placed at the bottom of the stairs, immediately across the well, complete the many absurdities in this design, which, like Swift's Directions to Servants, being all in direct opposition to the rules which ought to be observed, may possibly strike more forcibly and be of more utility than the ordinary modes of conveying information.

PREVIOUS to the publication of Mr. Kirby's
book,

book, Highmore, the painter, published, in 1754, a Critical Examination, so far as relates to perspective, of the two paintings on the ceiling of the Banqueting-House at Whitehall, in which architecture is introduced: and to this, Mr. Kirby, in a pamphlet, gave an answer. Some strictures on that answer, from manuscripts of Hogarth, never before published, and which are in my possession, I have here selected. I flatter myself they will evince the scientific skill of our artist; and, to those who have made perspective any part of their study, will prove peculiarly interesting.

HE asks, “ Whether an oval or egg can be
 “ the true representation of a sphere or ball;
 “ or, whether buildings should be drawn by any
 “ such rule, as would make them appear tum-
 “ bling down; and be allowed to be truly re-
 “ presented, because the designer of them is able
 “ to shew how a spectator may, in half an
 “ hour’s time, be placed at such a point, as
 “ would make them all appear upright? as, by a
 X “ like

“ like trick or contrivance, the oval may be
“ foreshortened, so as to appear a circle.”

He farther asks, “ Would a carpenter allow
“ fourteen inches to be the true representation
“ of a foot rule, since in no situation whatever
“ can the eye possibly see it so ?”

AGAIN. “ Did ever any history-painter widen
“ or distort his figures, as they are removed
“ from the center of his picture ? or, would
“ he draw a file of musqueteers in that manner,
“ when the last man in the rank would be
“ broader than high ? Why would he then
“ serve a poor column or pedestal thus, when,
“ poor dumb things, they cannot help them-
“ selves ? And are all objects exempt from the
“ rules of perspective, except buildings ? Did
“ Highmore ever so much as dream of an in-
“ tervening plane, when he had been drawing
“ a family piece, with four or five people in a
“ row, so as to distort the bodies and forms of
“ those who had the misfortune to be placed
“ nearest to the side of the frame ; and what
“ satis-

“ satisfaction would it be to his customers to
 “ tell them they were only disposed by the
 “ true rules of perspective, and might be seen
 “ in their proper shape again, if they would
 “ give themselves the trouble of looking through
 “ a pin-hole at a certain distance, which, by
 “ learning perspective, they might be able to
 “ find in half an hour’s time; or, to save
 “ themselves that trouble, they might get the
 “ painter to lug them about till their eye was
 “ brought to the proper point. He then ob-
 “ serves that he would not have the interven-
 “ ing plane wholly rejected, but that it should
 “ be laid aside when it begins to do mischief,
 “ or is of no use; for it is no doubt as ne-
 “ cessary to painters of architecture as scaffold-
 “ ing is to builders; but, like the latter, is
 “ always to be taken away when the work
 “ comes to be finished, and every defect that
 “ either may have occasioned must be correct-
 “ ed by the eye, which is capable to judge of
 “ the most complicated objects, perspectively
 “ true, where the dry mathematics of the art

“ are left far behind, as incapable of lending
 “ the least assistance.

“ THESE things our mathematicians are stran-
 “ gers to, therefore, in my opinion, have rated
 “ them too high. Dr. Swift thought mere Phi-
 “ lo's a ridiculous sort of people, as appears by
 “ a song of his on two very remarkable ones,
 “ Whiston and Ditton. I forget it particu-
 “ larly, but it was about the longitude being
 “ missed on by Whiston, and not better hit on
 “ by Ditton, sing Whiston, &c. &c. Ditton
 “ has wrote a good book on Speculative Per-
 “ spective.”

HOGARTH then alludes to Highmore's critique
 on Rubens' ceiling, at Whitehall, and asks,
 “ What is it but what almost every child knows,
 “ even without the knowledge of perspective?
 “ viz. that parallel lines always meet in a point,
 “ and that he has with penetration discovered;
 “ Oh! wonderful discovery! that Rubens un-
 “ skilfully has kept them parallel in his co-
 “ lumn, to embellish which he has tacked two
 “ fibs, one, that the error was owing to the
 “ drawing

“ drawing them as they would appear to the
 “ eye, the other, that the historical figures are
 “ truly in perspective; whereas King James,
 “ the principal, has a head widened, or dis-
 “ torted, though it goes off from the eye almost
 “ as much as he would have the side columns,
 “ which are the subject of controversy.”

THE shrewdness of these remarks as clearly
 indicates the talent of Hogarth for satirical point
 in writing, as their solidity does his profound
 knowledge in his profession. Hogarth's ex-
 cellence likewise in another branch of his art,
 the Human Character, is universally allowed,
 and his distinctions between that and carica-
 ture, and what the French term *outré*, is very
 happily explained in a long inscription beneath
 his print of the Bench.

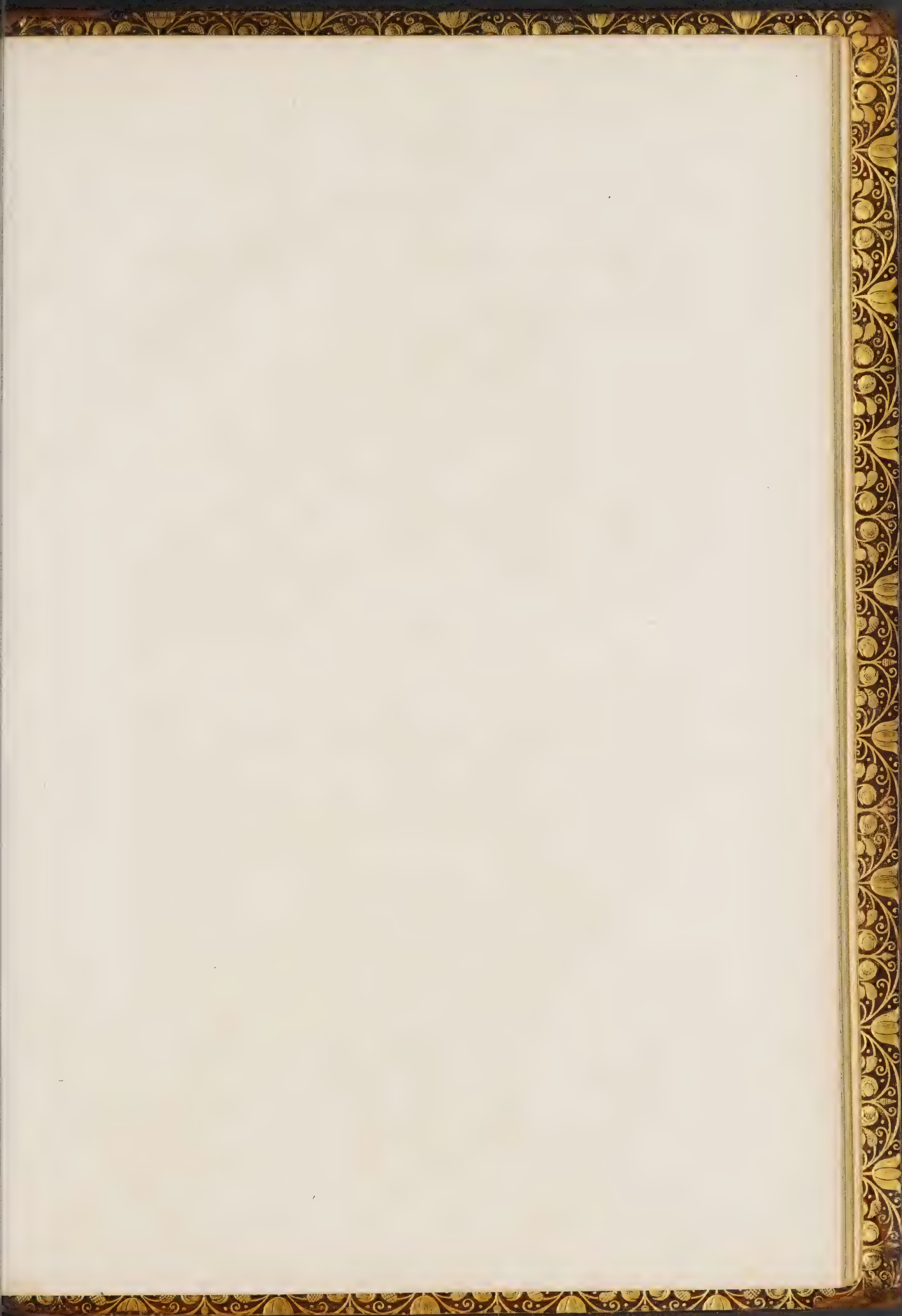
THE analysis of beauty will furnish the rea-
 der with sufficient proof of our artist's skill in
 physiognomy, particularly the sixth and fifteenth
 chapters. This work, though some of its prin-
 ciples have been severely attacked, will ever be
 allowed to be replete with strokes that strongly
 cha-

characterize a vigorous mind and an original genius.

FIELDING, in his preface to Joseph Andrews, observes that, " what caricaturè is in painting, " burlesque is in writing ; and in the same " manner the comic writer and painter cor- " relate to each other." The following justly applied compliment to our artist by the same author, must not, in justice to his merit, be omitted.

" HE who should call the ingenious Hogarth " a burlesque painter, would, in my opinion, " do him very little honor: for sure it is much " easier, much less the subject of admiration, " to paint a man with a nose, or any other " feature of a preposterous size, or to expose " him in some absurd or monstrous attitude, " than to express the affections of men on can- " vas. It has been thought a vast commend- " ation of a painter, to say his figures seem " to breathe, but surely it is a much greater " and nobler applause that they appear to " think."

As





As a farther illustration of Hogarth's idea of character and caricatura, I am enabled to give the annexed copy of a drawing, made about the time of his publishing the print of the Bench. It was purchased at the sale of the late Dr. Isaac Schomberg's effects, in Conduit-street, with the original letter to the Doctor, pasted on the back of the frame, of which the following is a copy.

DEAR SIR,

I BEG your acceptance of a sketch, made by Hogarth : the following circumstance gave rise to it. Hogarth and my father were one day (in the year 1758) in the kitchen of my father's house, in Christ's Hospital, and my father asked Hogarth what he meant by character and caricatura, when he took an old dirty pen out of the kitchen ink-bottle, and said, " I'll shew you, master Townley ;" and then made this little sketch, which my father gave me some years afterwards ; and I wrote " Hogarth " " fecit, 1758," at the bottom of it, and have
now

now put it into a frame: this is the little history attending it; and, as I know you are a great admirer of every stroke done by the hand of Hogarth, I am sure you will receive it just as it is.

I am,

Dear Sir,

Your obliged and most

Obedient Servant,

JAMES TOWNLEY.

MR. James Townley, Proctor in Doctors Commons, is the son of the late Rev. Mr. Townley, Head Master of Merchant Taylor's School, well known to be the firm friend of our artist. The same motive that induced Mr. T. to present it to Doctor Schomberg, the avowed admirer of Hogarth, urges me, trifling as it may seem to be, to lay it before the public; by whom, I flatter myself, it will be no less graciously received.

FROM the labours of other painters, and men of eminence too, we have had a torrent of prints
thrown





W. Hogarth pinx^t

S.I. f^e

thrown upon the world, and many of them of the most insipid class. Our artist may have produced such; but the arch girl, here exhibited, although a character unknown, and of a sooty complexion, has, in the original sketch, which is in oil, a degree of animation and attraction, that cannot fail to interest so far as to make an ample apology for her introduction in this place.

THE character that follows is of another complexion, and the party equally unknown. There is a beautiful symmetry of features in the countenance, and an air of simplicity in the head that is highly interesting and characteristic of the native modesty of our fair countrywomen.

FROM the following circumstance, that occurred at the house of our artist, soon after the head was finished, there is little reason to doubt of its being in the number of his favorites. Mr. Garrick chanced to visit Hogarth one morning, when the artist was engaged in his painting room; and being about to retire hastily from the door, old Ben Ives, the servant, called

Y

out

out to him, to beg he would step back, as he had something to shew him, that he was sure would please; and then taking him into the parlour, exclaimed, in raptures, "there, sir!
 "there's a picture! they say my master can't
 "paint a portrait, and does not know what
 "true beauty is; there is a head, that I think,
 "must confound, and put all his enemies to
 "the blush."

THE original of the sketch that follows of our inimitable Roscius, in the Farmer's Return, is in black chalk, and is evidently drawn from nature; it is materially different from the design that was given to Garrick, and that was engraved by Basire, as a frontispiece to this interlude. Much pains were taken by Hogarth to catch a likeness, as may be perceived by the marking of the features in the back ground.

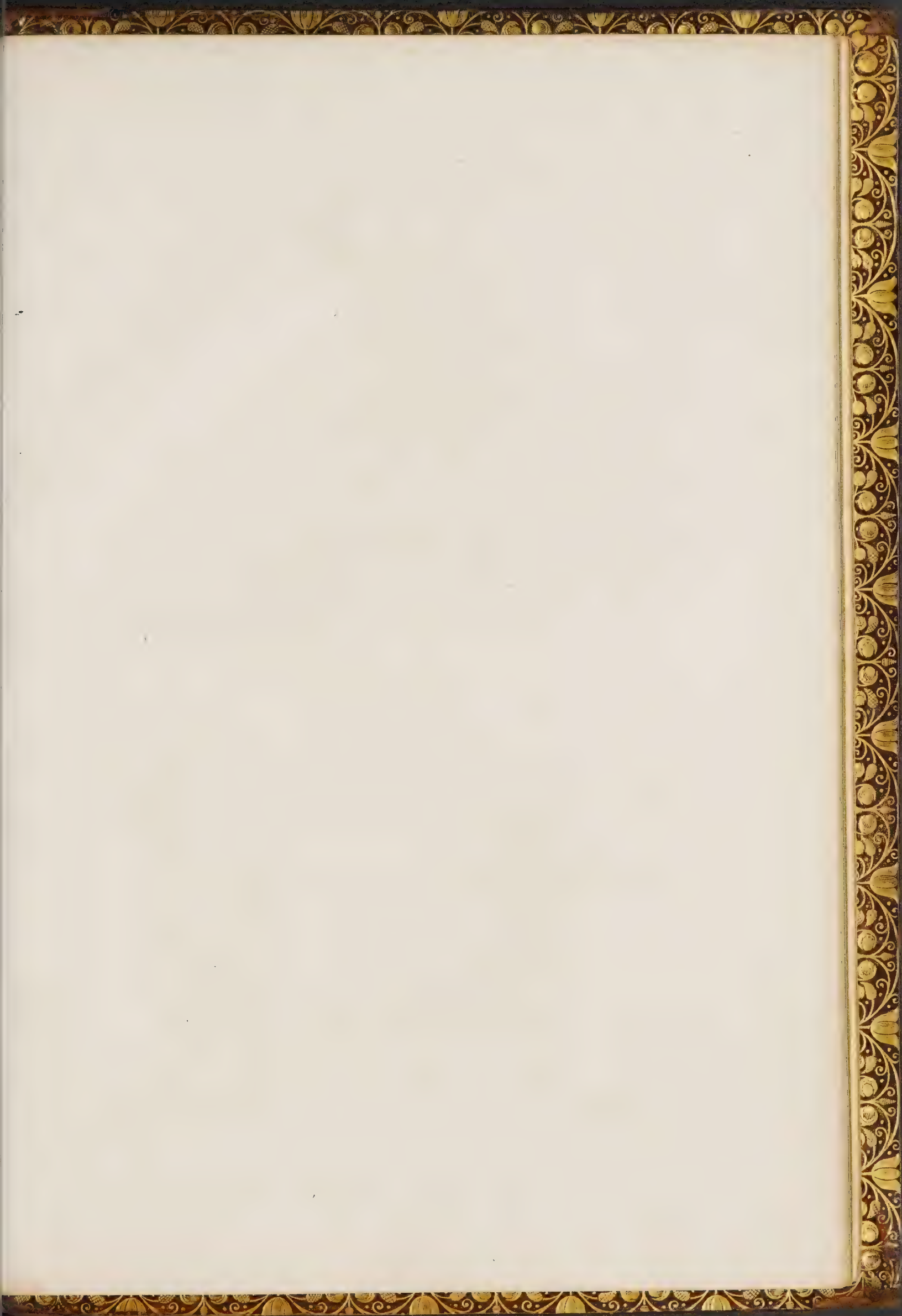
IN the dramatic interlude of the Farmer's Return, which was written by Garrick, soon after the coronation, the author has displayed his accustomed theatrical management, and thorough knowledge of the town; the versatile fash-



W. Hogarth pinx.

S. I. f^t







Garrick in the Farmers return.

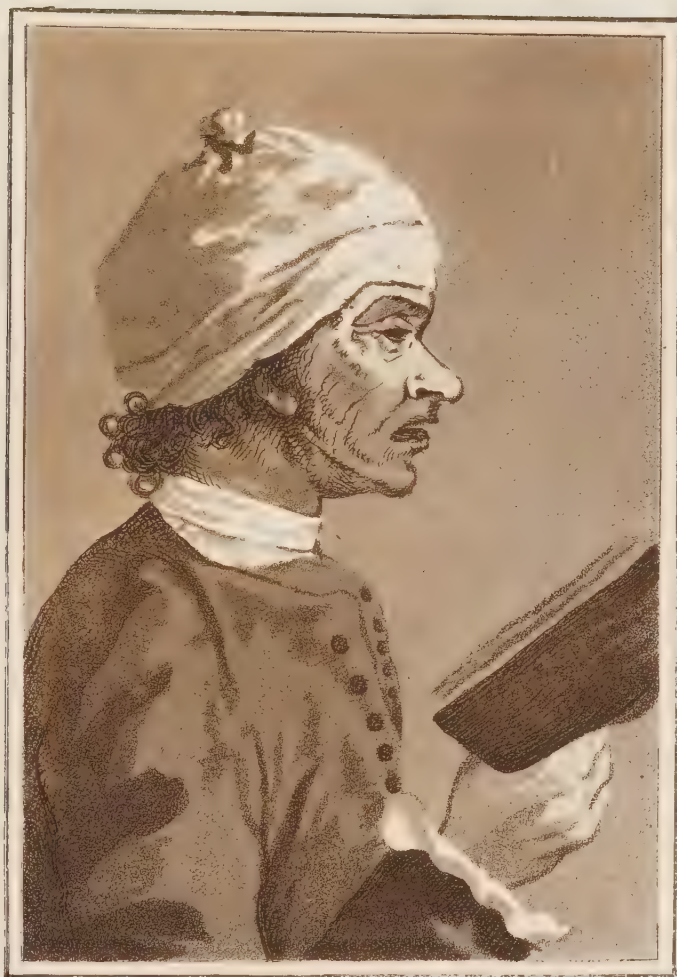
fashions and follies of the times were caught in the happiest manner; and the bauble of a coronation and imposture of the Cock Lane Ghost, were both, in an easy and flowing vein of humour, inimitably described by the Farmer, in the person of our Roscius. The piece was addressed to Hogarth; and the preface will best speak the high opinion which the author entertained of the artist's merit and friendship.

For the original drawing from which the following etching is made, I am favoured by John Richards, Esq. Secretary to the Royal Academy. Gardelle, the unhappy object whose portrait is there presented, was executed on the fourth of April 1761, at the end of Panton street in the Haymarket, for the murder of Mrs. King, at whose house he lodged in Leicester Fields. Mr. Richards saw this wretch in the cart as he passed, and was making a sketch of him when Hogarth came into the room, and seeing what he was about snatched up the paper, and hastily taking a pen out of the ink-stand marked in the touches that are

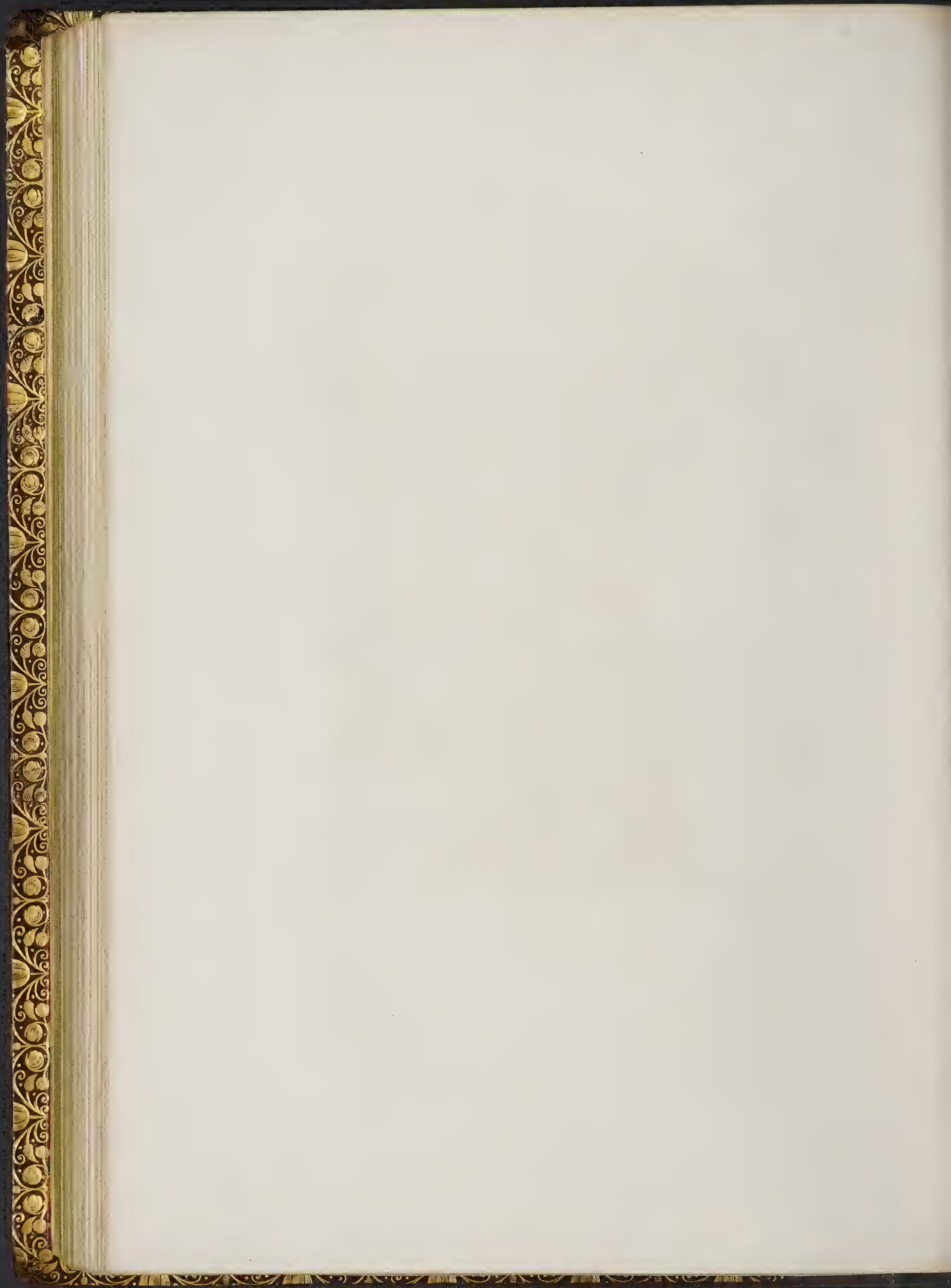
exhibited in the etching, and then returning the paper, said, " There Richards ! I think the " drawing is now as like as it can be ! "

OF the likeness I conceive there can be little doubt, since more horror and wretchedness never existed in a human countenance. This dreadful murder was accompanied with circumstances of such peculiar atrocity that, having given the portrait of the criminal, a short history of him may be thought not an unacceptable appendage.

GARDELLE was a native of Geneva, and bred a limner and painter in enamel. He quitted Paris at the age of forty, where he left a wife and a child, and came to London about ten months before the murder was committed, and lodged at the house of the deceased. - If we take his account of this horrid transaction, he represents that having asked her for the payment of a picture which he had painted for her, she fell into a passion and struck him, upon which he pushed her, and one of her feet being entangled in the floor cloth, she fell
and



Theodore Gardelle



and hit the side of her head against the bedstead which stunned her ; that, fearing she might recover and accuse him, he that instant conceived the thought of the murder, and, pulling out a penknife stabbed her in the neck, which soon put an end to her existence : that he then concealed her body beneath the bed clothes, and the next morning cut off her head, legs, and arms, and, what is scarcely credible, (although from his own relation) having some knowledge of anatomy, he sat down coolly to dissect them, and afterwards, at different times, threw them into the fire, having taken the precaution to use green wood as fuel to prevent the smell from discovering him : some colour is given to the introductory part of this story by the fact which appeared on the trial, “ that the deceased Mrs. King made a point that her picture should be very handsome, and teased him so much about it as to induce him in spleen to give her features a very different and unfavourable character, and that she shewed her resentment—

“ sentment by much satirical and provoking
 “ language. The maid servant having been
 “ sent out for some snuff, no person was in
 “ the house but Gardelle and Mrs. King, who,
 “ it appears on his entering the room, renewed
 “ her insults and struck him on the breast,
 “ this produced the fatal event that followed.”

After her fall, he says on the trial, that he attempted several times to assist her, which she refused, and, fearing that she would die, and he be condemned as the murderer, although, as he says, innocent, he determined on concealing the body as before related. It appears he discharged the maid servant, and was several days alone in the house, coolly pursuing his horrid purpose of cutting and concealing the body. The discovery was accidentally made by a person in the neighbourhood who was called in to clean the house, and attempting to draw water from the cistern, found the pipes stopped by part of the deceased's clothes, which were thrown in by the murderer in order to conceal them. At
 the





W. Hogarth Inv.

del. fe.

FRONTIS-PISS.

the time of his apprehension he appeared penitent, and to the last declared his innocence.

FROM this melancholy instance of a sanguinary and unparalleled depravity of mind, we will relieve the attention by a subject of a humorous and ludicrous tendency.

DR. Sharp, late master of the Temple, wrote a pamphlet against the Hutchinsonians, which was never published. The pencil of Hogarth was called in to give a frontispiece to this performance, which he has introduced with a pun. In this whimsical display it should seem that he had successfully exerted his usual sagacity and humour; but we must at any rate speak with some reserve of the excellence with which a design can be presumed to have illustrated the merit of a work, which never saw the light. The mice devouring Sir Isaac Newton's Optics, and the dead one that lies on Hutchinson's Works, cannot be misunderstood: the latter, it is presumed, is choaked by his food. From the original plate, we believe, very few impressions were taken; nor can we learn

in

in whose hands it remains at present. Should it be lost, we flatter ourselves, the substitute before us, being a fac simile of the original, will, in some degree, compensate that loss. The plate was engraved in 1763, the year in which the fatal controversy took place, between Hogarth, Churchill, and Wilkes. The original drawing of the latter was made by our artist in Westminster Hall, and came into my possession from the late Mrs. Hogarth. It was drawn in black lead, and marked in afterwards, at his own house, with pen and ink; when he had made an engraving from the drawing he threw it into the fire; and it would have been instantly destroyed, had not Mrs. Lewis, who resided in the house, eagerly rescued it from the flames; though before she could accomplish it, the corners of the drawing were all demolished.

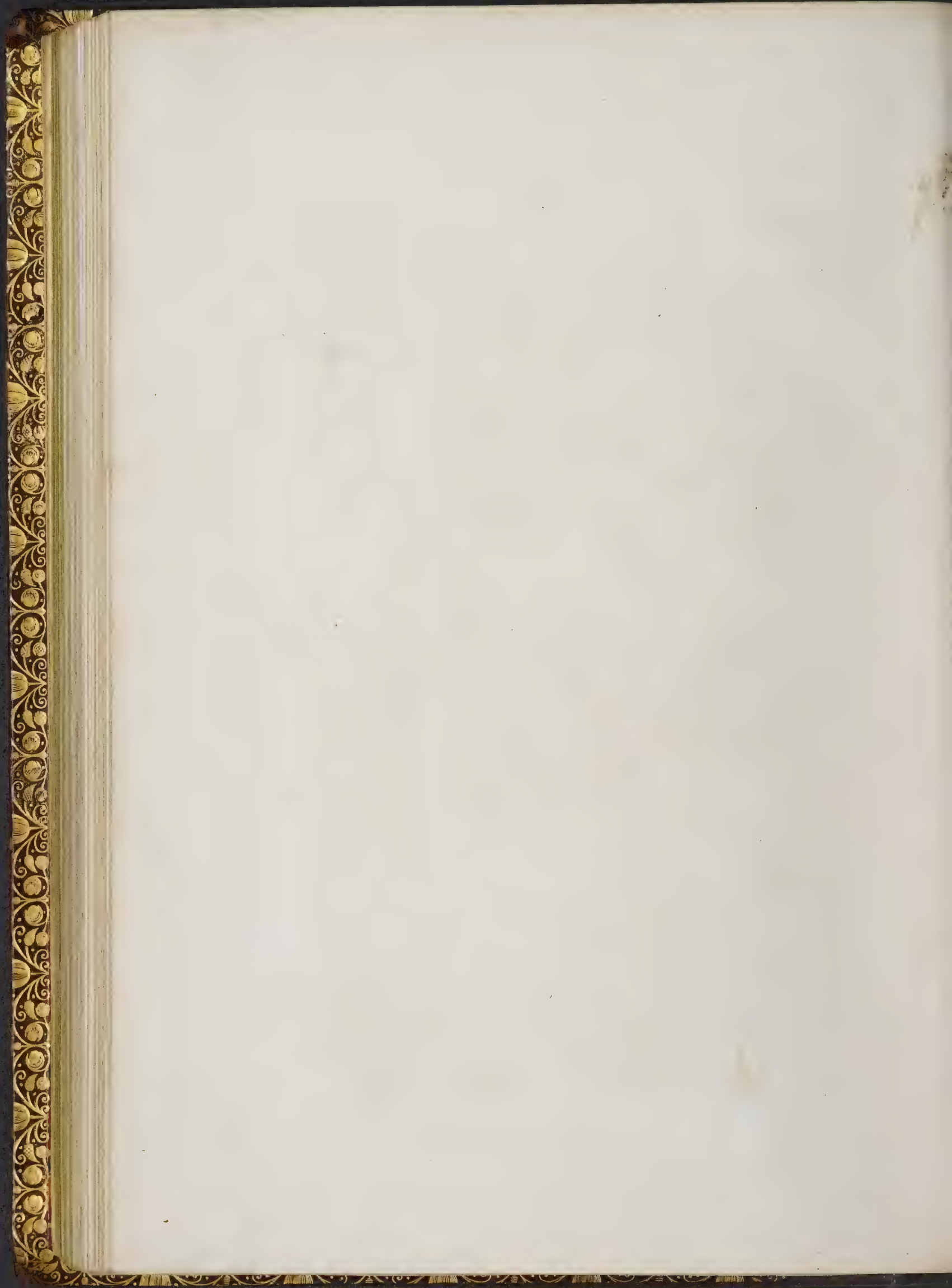
MR. Wilkes has been heard to remark, with much pleasantry, that he thinks he every day grows more like this portrait. Had this drawing been totally burnt before the engraving was made, it might have proved a happy circumstance



John Wilkes Esq. drawn from the life. del. &c.

Hogarth del.

del. &c.



stance for its author; who, before this fatal controversy, made vices only, not personal defects, the object of his satire. It is generally believed the stinging and pointed attacks that followed this, and others of his political works, so sensibly affected his mind, as to tend, in no small degree, to shorten the period of his existence.

FOUR thousand of this caricature print, it is said, were worked off, on its first publication: and so rapid was the sale, that the printer was obliged to keep the press going night and day, to supply the eager demands of the public.

ALTHOUGH reduced to half the size of the original drawing, that which is here introduced for the purpose of adapting it to this volume, may be considered in the nature of a fac simile, as every stroke is closely etched from the original.

THE order of things now brings us to the last print in this work; and would that it had never existed! we should not then have been subjected by the discharge of our duty, to the necessity of bringing forward a composition, in

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which

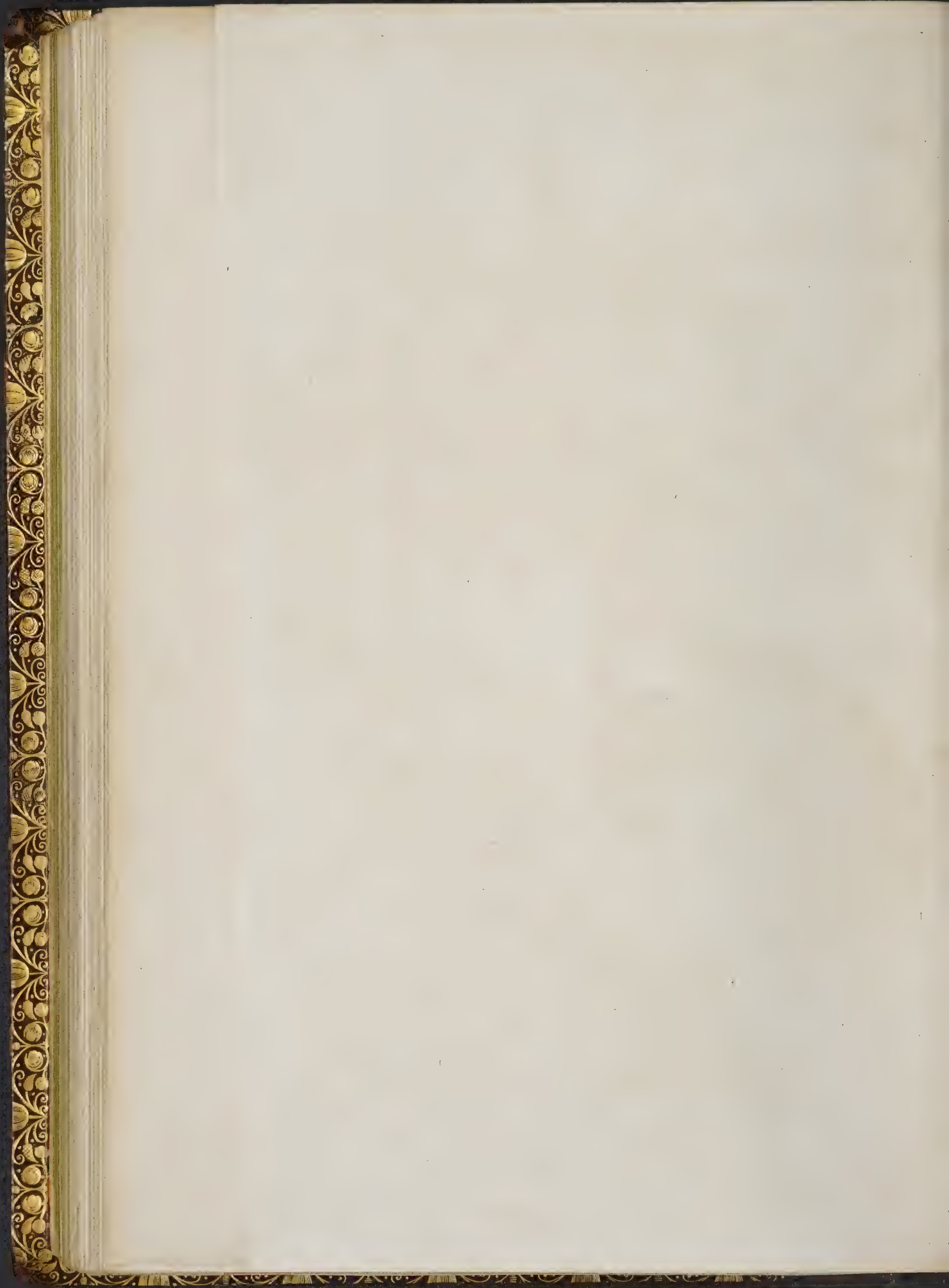
which we can scarce believe our artist to have been serious when he took it in hand.

THE etching is a close copy of the original print, engraved by Mr. Townley, from a picture painted for the late Mr. Garrick; but at what period of our artist's life we know not. It was left by him in an unfinished state; from which circumstance, we have reason to judge, that he was by no means satisfied with his undertaking. The engraving was not begun till after the death of the artist, whose concurrence, or that of his friend Garrick, we are convinced would never have been obtained for any such purpose.

FROM the plate there were, as I have reason to believe, only three impressions taken; one of which is in the possession of Mrs. Garrick; one in the collection of Charles Alexander Cricket, Esq. of Smith's Hall, Essex; and the other I purchased, some years ago, of the late Mr. Theophilus Forrest, of York Buildings. It is dated April 15, 1767, three years after the death of Hogarth. From the size of this work, it became necessary to omit some of the upper
part



W. Hogarth pinx. J. Ireland. sculp.



part of the original design; which consists of little more than part of the sky, and a continuation of the portcullis, or

“ Hell-bounds high reaching to the horrid roof.”

WHATEVER its aim, serious or ludicrous, the respect we bear to the matchless talents of our countryman, Hogarth, would have tempted us to suppress it; but, as a scarce print, it fell immediately within the plan proposed in this work; and rarity cannot fail to carry with it very powerful recommendations, and has sometimes, perhaps, covered a multitude of faults, in the eye of a connoisseur.

No man ever said that Hogarth was dull and unapprehensive; and, whenever a copy is made the very reverse of its original, it would be injurious to any man, to say that he had misconceived the character. His intention, therefore, must have been to have exhibited a mock-heroic; for Satan is not represented as having merely lost that beauty and majesty which distinguishes the higher orders of the angelic host;

being, in the splendid and emphatic language of the divine poet, little less than "a comet
 " shorn of his beams," or "th' excess of glory
 " obscured;" but the whole figure of Satan is totally destitute of grace and beauty; and his countenance, instead of beaming with archangel dignity, reflects the image of a very Caliban. Death also, who, as the same poet tells us,

" Stood black as night,
 " Dark as ten furies, terrible as hell, &c."

is introduced almost in a blaze of fire, and with flames flashing from all his joints: a representation as unlike the general idea of that spectre, as it is to the description given by the poet; and, however terrific the ravages of this element, either from religious, or any other associations, may appear to be, it is here managed in such a way, as, so far from inspiring terror, to provoke a smile. Neither has he attended to the aim, and decisive blow, which
 the

the poet represents those desperate combatants,
as making at each other's heads.

“ Each at the head
“ Levell'd his deadly aim, &c.”

for the dart of Death is manifestly pointed in another direction. Sin also, as here pourtrayed, is utterly devoid of the attractions which, to those at least who first approach her, she is universally said to possess. Her countenance is expressive of no passion but that of fear and alarm: it is vacant, uninteresting, uninviting; and is as far from being just, according to common theory, as it certainly is, according to the poet's ideas, unfaithful in portrait. Had she no other fascination, had she no powers to charm beyond those which the painter has bestowed upon her, she had been little formidable, and it had been well for the peace and happiness of mankind.

SHOULD the praise occasionally bestowed on Hogarth in the course of this work be thought by some too lavish, let it be imputed to the
too

too earnest zeal of one who has ever considered him, with all his faults, as in the number of the greatest geniuses this country ever produced; one who has convinced the world, by the general tendency of his labors, that he was a sincere friend to humanity, and the first in his profession that so generally made the arts subservient to the great purposes of morality. Were it necessary to search for testimonies of the learned and great of our artist's own time, in confirmation of the character here given of him and his works, a volume might be produced. We shall select the following eulogium by the late Dr. Johnson, which was intended as a monumental inscription but was not applied.

“ The hand of him here torpid lies,
 “ That drew th’ essential form of grace;
 “ Here clos’d in death th’ attentive eyes,
 “ That saw the manners in the face.”

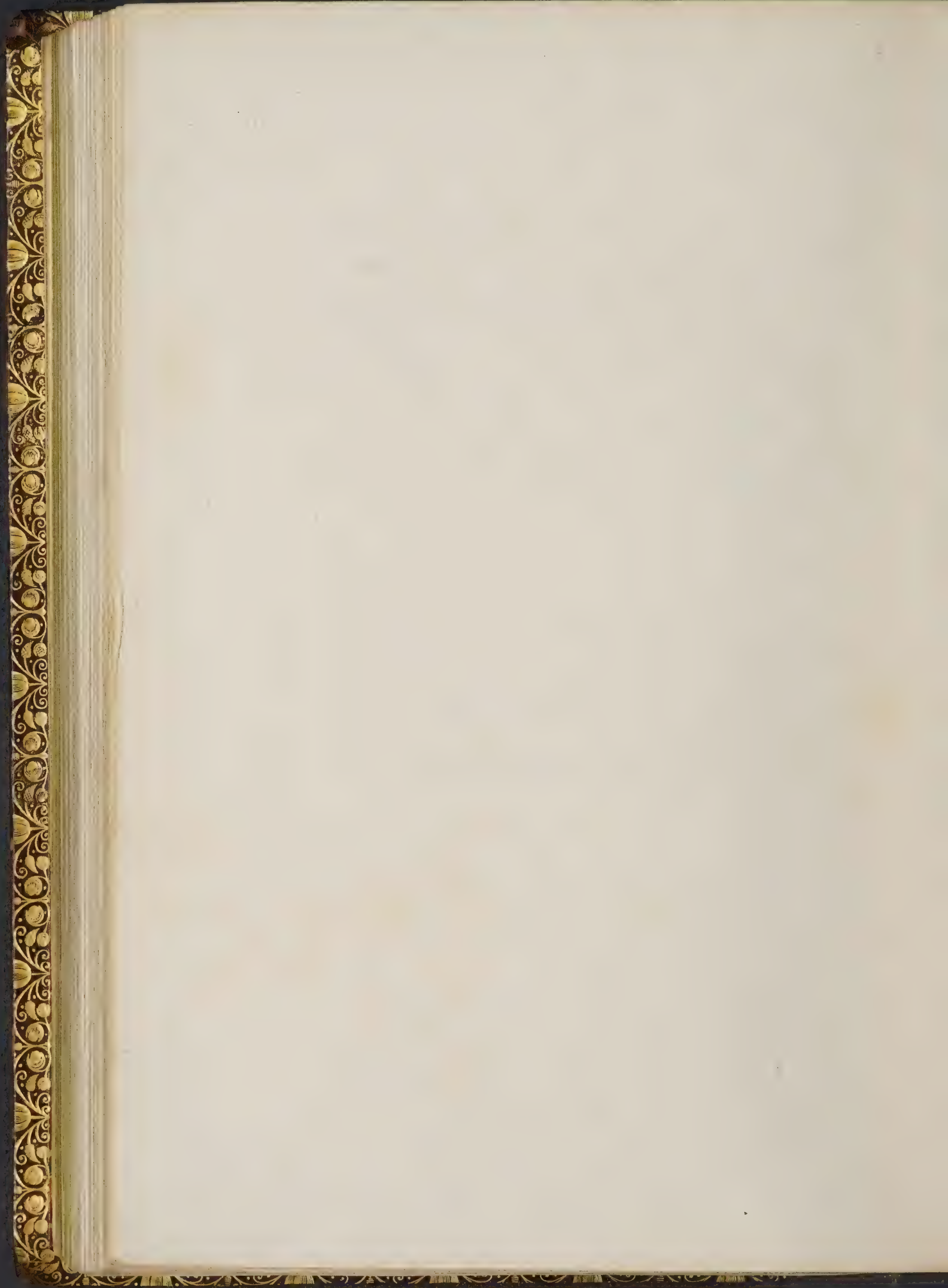
WILLIAM Hogarth died at his house in Leicester square, on the 26th day of October 1764, aged 67 years.

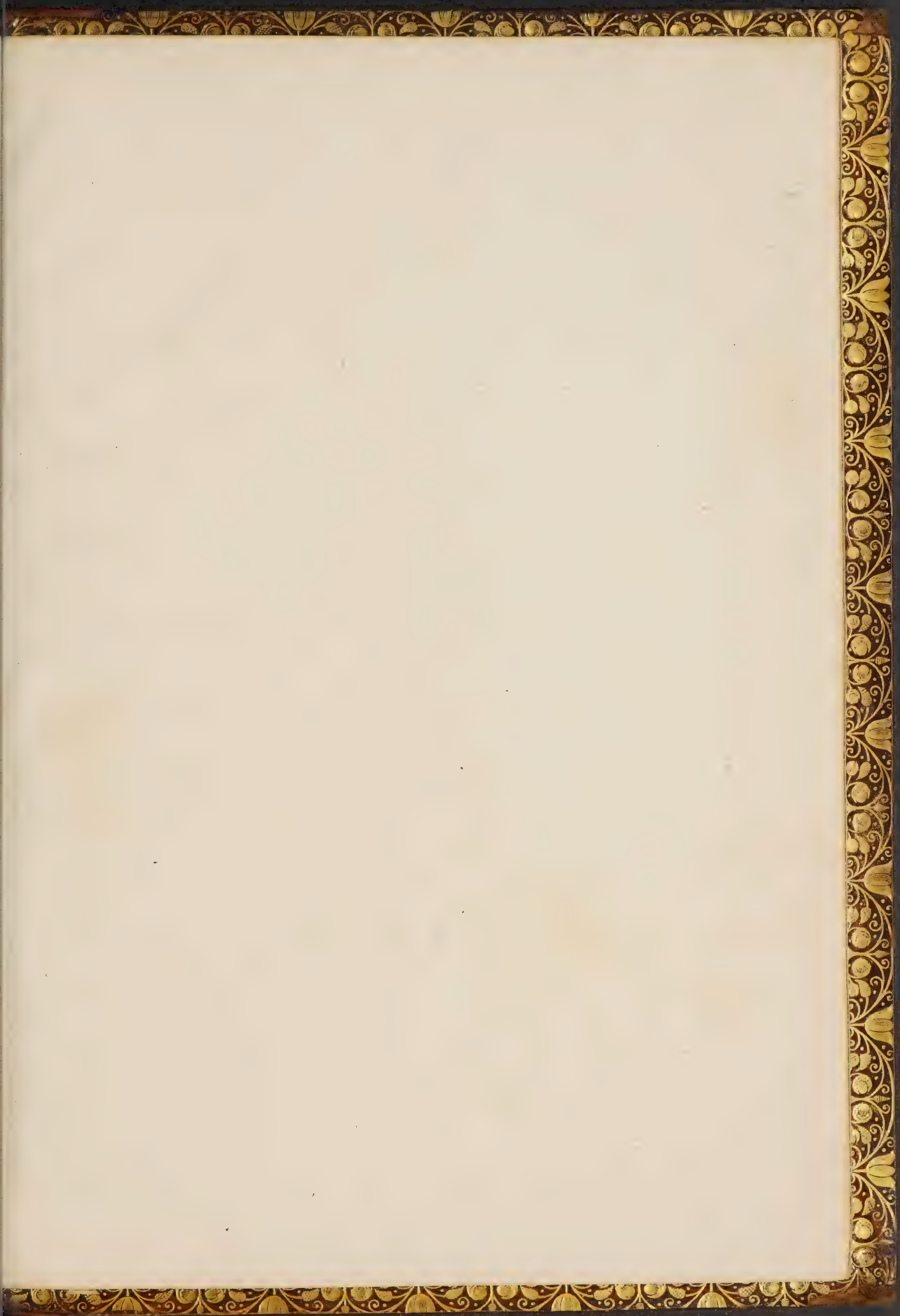
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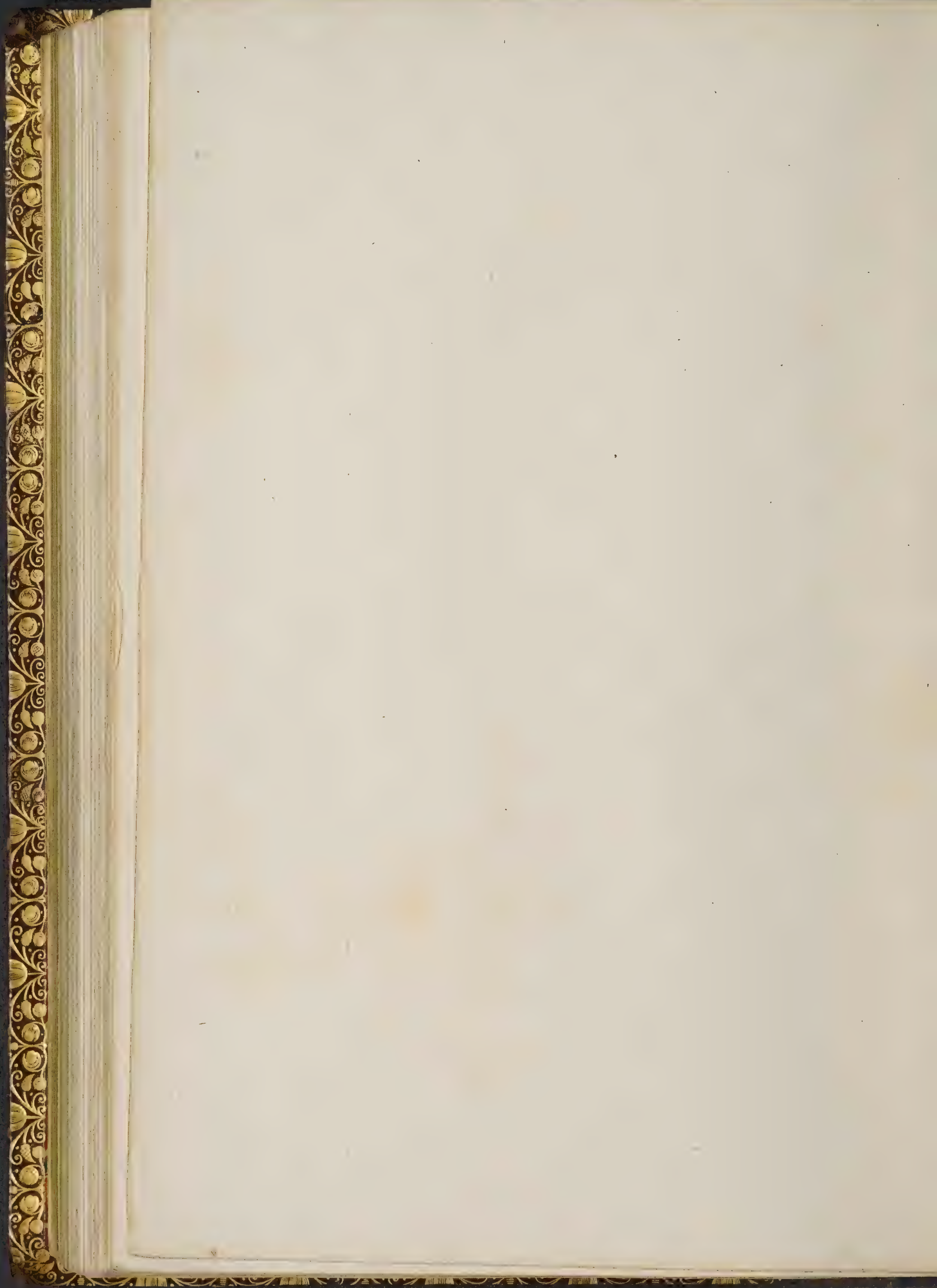
OVER his grave, in Chiswick church-yard, a handsome stone monument is erected to his memory, on which is inscribed, from the pen of his affectionate friend the late David Garrick, the last testimony of respect and esteem due to such extraordinary talents. The lines so happily coincide with our ideas on the subject, that we cannot better close the present work than by a repetition of them.

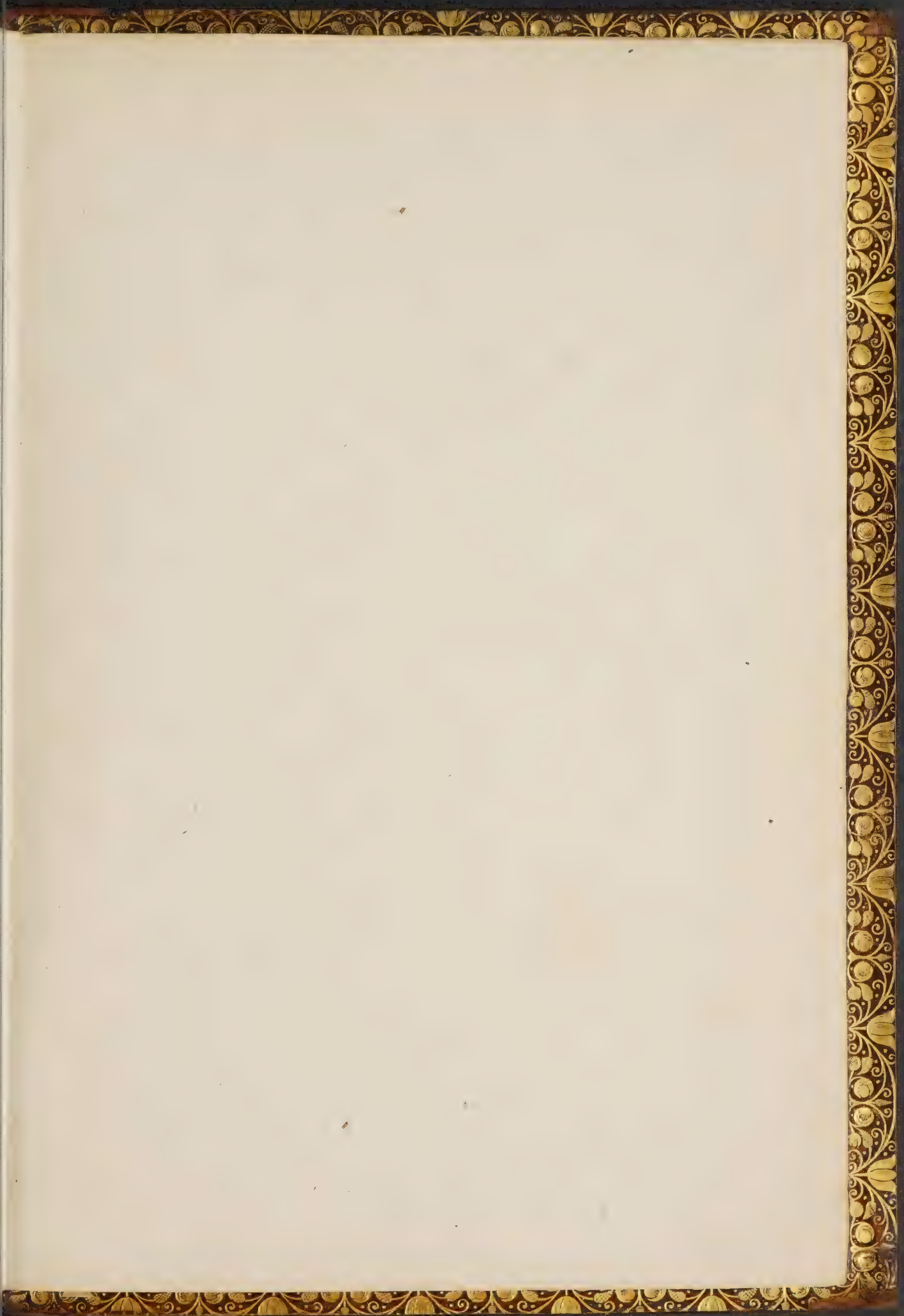
“ Farewell, great painter of mankind,
“ Who reach’d the noblest point of art;
“ Whose pictur’d morals charm the mind,
“ And through the eye correct the heart.
“ If Genius fire thee, Reader, stay,
“ If *Nature* touch thee, drop a tear,
“ If neither move thee, turn away,
“ For Hogarth’s honor’d dust lies here.”

F I N I S.









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